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HARTMAN AND STEINDORFF OVERWHELMED WITH CORDIALITY

Rivoli Opera House the Scene of Extraordinary Enthusiasm When the Old Tivoli Opera House Atmosphere is Revived by Two of its Most Distinctive Leaders—Excellent Company With Fine Voices Give Enjoyable Presentation of the The Wizard of the Nile—Chorus and Orchestra as well as Scenery in Tune with Balance of Production

BY ALFRED METZGER

As predicted by the Pacific Coast Musical Review the devotees of the old Tivoli Opera House turned out in full force to welcome Ferris Hartman and Paul Steindorff at the opening night of their engagement at the Rivoli Opera House to testify to their longing for the legitimate comic operas presented in a manner commemorative of the "good old days." As usual there was nothing timid about this San Francisco first night audience. We attended some of these productions at the Oakland Auditorium Theatre, and while the attitude of the audience there was most cordial and warm, still it takes a San Francisco audience to "tear the roof off the house." And if Ferris Hartman and Paul Steindorff were not satisfied with the reception accorded them on the opening night of the Wizard of the Nile, well—all we have to say is that they are mighty hard to please.

During one of the intermissions the writer took a look around the lobby, and we met many regular attendants of the old Tivoli Opera House. To some of these we owe an apology, because we had an idea they did not honor us any more with their presence on this earth. Among those whom we knew, however, to be still among the living were Mayor James Rolph, Jr., Phil Hastings, who was press agent at the old Tivoli, Joseph Cummings, formerly dramatic critic of the Musical Review and later secretary to C. C. Moore at the Panama Pacific Exposition, Mr. Feigenbaum, the attorney, one of the old Tivoli fans, and many others whom we cannot recall at this time. One of the Tivoli guard who used to be among those on the stage, and whom we had lost track of was Joe Fogarty whom we saw neatly attired in a tuxedo, somewhat gray, but nevertheless retaining his eternal youth like all those associated with old Tivoli days.

Paul Steindorff's entrance was the signal for a demonstration that lasted for several minutes and included handclapping, stamping of feet, shouting and waving of handkerchiefs. When finally quiet permitted itself to be restored the popular light opera conductor proceeded with the overture of the Wizard of the Nile and introduced thereby an orchestra consisting of splendid musicians. Then followed a cordial reception of every one entering the stage until the second storm broke loose when George Kunkel in the role of the King arrived when an intermission of noise interrupted the performance, for Kunkel, while he can not be regarded as one of the real old Tivoli guard, appeared long enough at the new Tivoli on Eddy and Mason Street to create for himself quite a following.

But the real explosion of the evening took place when Ferris Hartman made his entrance on his "roller." You simply couldn't hear yourself think for about five minutes. It was impossible to continue with the performance, and just to prove that he had skipped about eighteen years without losing any of his youthful limpidity our friend Teddy started an ultra modern terpsichorean exhibition somewhat between a sailor's hornpipe and a jig. And when finally quiet was sufficiently restored to permit him to warble his entrance song, Mr. Hartman proved that while his voice did not gain any extra timbre or range, at the same time it had not lost any of its beauty. In short those of us who had admired Hartman's humor and distinction of diction in the old days, were delighted to find him exactly the same, unimpaired by the passage of years.

Since we have plenty of time to write of the various members of the company, specially as the Wizard of the Nile is to be retained for another week, it is not necessary to go into details of this performance. Suffice it to say that in John Van the organization has a tenor of rare voice and fine expression as well as personality. Lillian Glaser possesses a lyric soprano voice of ringing quality and a charming stage presence. Nona Campbell is a regal contralto, or rather mezzo soprano, who sings with fine style and whose voice is pliant and true. Raphael Brunetti is a baritone of flexible quality and a fine actor who succeeded in getting many a laugh. Laylna Wynn is a most attractive soubrette with a sufficiently pleasing voice to put her songs over. George Kunkel, whom we used to know as first comedian, is even better as a second comedian and "feeds" Hartman in a manner to add to the merriment. Carlson possesses a true bass voice, while Miss Van Halgren is an excellent actress and adds to the ensemble.

The chorus consists of good looking young women with fine voices who dance gracefully, and in Miss Malone the company has a rare terpsichorean artist. Costumes and scenery are first class and the performance went with a vim and dash, and was only prolonged be-

cause of the numerous encores. After the first act another demonstration took place during which the stage was virtually littered with flowers, and Ferris Hartman told a few good stories on himself that aroused his audience to hearty laughter. But we heard a story in the lobby which Hartman did not have in his repertoire. It was like this: "Well," said our enthusiastic friend "Teddy is the same as he always was, except that he has a few extra hum notes." "What are you talking about," said the one he addressed coming



JESSICA COLBERT
The Enterprising Impresaria Who Has Obtained the Management of the Plaza Theatre and Whose Concert Season Will Be Opened by Margaret Matzenauer on October 18

to the defense of the distinguished comedian, "he couldn't have any more hum notes than he already had." And this latter was said in a way as if it was meant as a compliment.

Well, the Wizard of the Nile stays for another week and will no doubt attract large houses. If you are really sincere in any desire to listen to a good comic opera presented in a way to please the eye and ear, you will find attendance at the Rialto Theatre an unusually pleasant experience.

MISS LULU BETT INAUGURATES PLAZA THEATRE

Under Management of Jessica Colbert San Francisco Stage Guild Begins Auspicious Season Matzenauer to Start Colbert Concert Course

Although Jessica Colbert, the enterprising San Francisco impresaria, is better known to the readers of this paper as purveyor of musical events she made her bow this season as manager of a dramatic production. And since the writer is not sufficiently familiar with the idiom that describes the various excellencies of a dramatic performance he takes the liberty to quote from the San Francisco Call regarding the opening performance of Miss Lulu Bett Wednesday evening, September 27th:

If enthusiasm for the ideal of the San Francisco Stage Guild as an institution for the promotion of dramatic art counts for anything, it is assured a substantial success. That was manifest with the opening of the Plaza Theatre, in McAllister Street, last night with the first presentation here of Zona Gale's "Comedy of American manners," with Mary Morris in the title role of Miss Lulu Bett. As was to be expected, the house was crowded from floor to ceiling and presented a pretty sight, enhancing the beauty to the interior decorations, designed by Norman Edwards and executed by Gustav Breuer and his free working associates. It was little less than a triumph for Jessica Colbert, the promoter and manager, and Sam Hume, the director, and he acknowledged their indebtedness to the guarantors, as well as their helpers before and behind the curtain, in a neat little speech.

"Miss Lulu Bett" presents an episode in "middle class" life with something of an Ibsen flavor, contrasting rather morbid introspection with sordid materialism. There is no plot to speak of, but the characters are drawn with remarkable skill and are very amusing. As a whole, the performance was remarkably good, though it might be accelerated a little with advantage. Mary Morris was intense as the "injured" wife, though she will have to speak louder to "put it over" with the best effect. Emile Melville was charming, as usual, as the grandmother, and the two children (Meral Lee and Eleanor Hesthall) were delightful in their juvenile vagaries, and Irene McSwain was good as the egotist's wife.

Lloyd Corrigan made a splendid representative of "middle class" smugness, and Irving Dillon was a manly lover with the incubus of a runaway wife, whose death finally clears the situation. Harold Minger and Warren Duff played the boys' parts acceptably. Irving Pichel, the producing director, is entitled to considerable praise for the satisfactory production.

Margaret Matzenauer, famous Metropolitan opera singer, will be the opening attraction of the Colbert concert course at the Plaza Theatre, formerly the Savoy, Tuesday evening, October 17. The singer, whose wide range of voice and diversity of gifts enable her to sing both soprano and contralto roles in opera, and to utilize almost anything she chooses in song literature, will make a tour as far as the Pacific Coast before the Metropolitan Opera opening in mid-November. Since she made her sensational American debut as Amneris in "Aida" at the Metropolitan in 1911, Mme. Matzenauer's star has been steadily in the ascendancy in this country. Her concert tours have carried the opulence of her voice, the fullness of her art and the impressive womanliness of her personality into every important American city and she has been soloist with the country's foremost orchestras. In preparation for her approaching tour she has devoted her interpretative gifts to the preparation of programs that will include a group of Mexican folk songs, arranged by Frank La Forge, to be sung in Spanish; German classics in English, a French group and an American composer group. The Mexican songs, in particular, have attracted her admiration, and she has said that she looks forward to the pleasure of singing them.

Other artists announced by Miss Colbert for this season at the Plaza Theatre are as follows:

Second Concert December—Joint recital by Paul Alt-house and Arthur Middleton, America's eminent tenor and baritone. Third Concert January—Vladimir Rosing, sensational young Russian tenor, one of the leading exponents of the Russian's singer's art; Fourth Concert March—William Wade Hinshaw's production of Mozart's complete opera comique, "Cosi Fan Tutte" or "The School for Lovers" (sung in English), cast includes the celebrated American prima donna soprano, Irene Williams; Kathleen Bibb, soprano; Judson House, tenor; Leo de Hierapolis, baritone; Pierre Remington, basso; with Stuart Ross, pianist; Fifth Concert March—Mischa Levitzki, the phenomenal pianist; Sixth Concert April—London String Quartette, acclaimed as the finest of all ensemble organizations.



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TWENTY-SECOND YEAR

TIME TO WAKE UP!

When the Pacific Coast Musical Review observes musical activities in other cities and discovers how wide awake members of the profession really are, and how eager they seem to be in co-operating toward their own progress, as well as toward the progress of the community wherein they reside, we sometimes become impressed with the conviction that in San Francisco the musical profession and their friends are asleep. During several months of careful research we have discovered the following astounding facts: San Francisco has within a radius of fifteen miles more than 3000 professional musicians belonging to the musicians' union; more than 2000 music teachers; more than 20,000 music students; about 2000 members of music clubs or music sections of women's clubs; over 1000 guarantors and subscribers to the symphony concerts; more than 1000 members of choral societies and amateur orchestras; from 25,000 to 30,000 different people attending symphony concerts; from 40,000 to 50,000 different people attending grand opera; from 200 to 300 church choir singers; and, if you add to these the personnel of music stores, faculties of music schools and public school music, together with their students and other elements that contribute toward the support of music, you have from all this at least 5000 people who could be interested in an organization solely intended for the purpose of advancing the city's musical interests.

Among all musical organizations and clubs existing in San Francisco there is only one that is exclusively devoted to the principle of fraternity and social intercourse among our best musicians, and that is the Musicians' Club. This exemplary organization is now in its thirtieth year of existence, and can point to a record of which it may justly be very proud. For most of this time the Musicians' Club was limited in its scope, and the Pacific Coast Musical Review for many years did not record the activities of the Musicians' Club because it limited its membership to only fifty or sixty members, making it an exclusive organization, which in its very nature could not possibly be of any material benefit to the musical progress of the community. Only since the administration of Vincent de Arrillaga has a spirit of progressivism become apparent, and the first outgrowth of this turn for the better is the acquirement of handsome, centrally located club

rooms in the club district of the city, which at the same time forms a nucleus or starting point for future growth and expansion.

Has it never occurred to you that a club of two thousand members, principally business men—the Bohemian Club—owns a handsome club edifice corner of Post and Taylor streets; the Olympic Club, more than two thousand men interested in athletics, owns a magnificent building on Post street, next to the Bohemian Club; the Union League Club, consisting of two or three thousand men interested in politics, is now erecting a fine building opposite the Olympic Club on Post street; the University Club, consisting of faculty members and students of the University of California, owns a beautiful building, corner of Powell and California streets; a few wealthy business men own a handsome structure on California street known as the Pacific Union Club; a number of ladies interested in athletics own a fine building on Sutter street, near Taylor; the Press Club, consisting of members of the journalistic profession, rent luxurious headquarters corner of Sutter and Powell streets, and here we have the musical people with thousands of enthusiastic devotees, and no building devoted to the interests of the art and to the creation of opportunities for fraternal association. Isn't there something wrong somewhere? There surely must be.

Is it possible that members of the musical profession and people interested in music are so indolent, indifferent and callous that the idea of a Temple of Music does not appeal to them? We can not believe it. San Francisco, with its pride in everything worth while; with its marvelous achievements; with its energy and tenacity that rebuilt a modern city in five or six years; with its dominating commercial spirit and its metropolitan proclivities, can not possibly harbor thousands of musical people who have no ambition, no life, no energy, no aspirations, no pride, no enterprise but to continue their professional or artistic life in a somnolent attitude of sleepy unconsciousness. If your powers of imagination are not entirely doped by the morphine of indifference, think of what a handsome building, exclusively devoted to the interests of music, would mean to you! Imagine a building containing club rooms where both men and women's clubs could meet; a building containing studios, recital halls, symphony hall, restaurants, club rooms, if necessary even swimming tanks and gymnasium; but in any event a building devoted to both professional and social phases of musical life. Don't you think that an impetus would be lent to your every-day existence? Don't you think an otherwise monotonous mode of living would be supplied with a little spice? Surely it would. And in addition to all this, the musical fraternity, both amateur and professional, would be united by a common bond of fraternal spirit which would form an incentive to achieve greater things for a city that makes such a building possible.

Now, there is only one club devoted to musical interests in San Francisco that can bring such a magnificent dream to its fullest realization, and that is the Musicians' Club. You may say that the Musicians' Club is not accessible to ladies. But there is no reason why the fair members of our musical fraternity can not organize a musicians' club of their own and let it serve as an auxiliary club to the Musicians' Club, and occasionally have both clubs join on social occasions. The contemplated Temple of Music could house both clubs, and its restaurant, as well as other accommodations, could serve both elements; that is to say, the building could be divided for separate headquarters for men and women on the principle of the Athletic Club of Los Angeles. Anyway, this is something worth thinking about.

Let us see why the Musicians' Club is singularly fitted to serve as the most suitable organization to bring this ambitious plan to a successful termination. The Musicians' Club, as already stated, is a purely social organization, which does not engage talent for concerts. It is an unselfish institution. It does not dabble in politics. There is no internal friction. It is inspired by sincerity. Its membership of representative musicians lend it a certain dignity, and finally it is thoroughly alive to

LET'S GET TOGETHER!

The Musicians' Club of San Francisco believes that all REPRESENTATIVE members of the Musical Profession like to know each other. There is no finer opportunity to meet socially than at the handsome new Club Rooms at 533 Sutter Street. In order to give every reputable male musician or music lover an opportunity to discover the great advantages to be derived from associating socially with his colleagues the Musicians' Club has reduced its initiation fee from \$25 to \$10, which reduction is only good during thirty days from October 15th to November 15th. Regular dues are only One Dollar per month. There are also monthly club dinners and other social events. Application blanks may be obtained from any member of the Musicians' Club, from John Raith, Secretary, 1434 Post St., from Vincent de Arrillaga, President, 2315 Jackson St., or from the Editor of the Pacific Coast Musical Review, 801 Kohler & Chase Building.

LET'S GET TOGETHER!

The above space is donated by the Editor of the Pacific Coast Musical Review for the good of the cause of Music.

the needs of the profession. What musicians need more than anything at the present time is co-operation. What can be done in that direction was demonstrated when such co-operation succeeded in having the teachers' tax rescinded. At present professional and amateur musicians fight their battles singly, interested solely in their own affairs. When the writer wishes to entertain visiting musicians from Los Angeles he has to do so himself, there being no place to take them; that is to say, no place where they could meet representative members of the musical profession of San Francisco, unless, if they are men, at a monthly dinner of the Musicians' Club, or women at concerts of the San Francisco Musical Club, or the Pacific Musical Society.

The Musicians' Club of San Francisco should in time include at least one thousand members, while the Women's Auxiliary to the Musicians' Club could include another thousand. Such an organization, being housed in an appropriate building, could encourage resident artists by becoming a factor in the establishment of a coast-wide association to encourage resident artists. Such an organization would be strong enough to defend the rights of the musical profession against political invasions, such as teachers' and license taxes. Such a fine body of representative musical elements could fight for the establishment of standardization of music teaching by insisting that music teachers must be properly trained as educators before being permitted to teach. And there are numerous problems that need to be solved which an organization backed by the Musicians' Club would find it easy to handle.

At present the Bohemian Club is getting the best out of our California composers in its annual Midsummer Grove Plays, and at concerts in their club rooms. And the musicians themselves—their mothers, fathers, sisters, wives, children—have no opportunity whatever to give their own colleagues a chance to add to their happiness through the genius prevalent among our creative and executive artists. Is that not a deplorable state of affairs? Surely there is no reason why distinguished musicians residing among us should not be encouraged by their own fraternity to give the best that is in them.

Music lovers and patrons of music should become more intimately associated with the musical profession. By knowing our musicians personally, there would be created an entirely different atmosphere between the performing artists and the musical public. When social, financial and artistic elements mingle, all can benefit and learn from one another. Many a musical project that is now stagnant because of want of financial backing could be assured success by the united efforts of the musical public and profession. Therefore, the associate membership of the Musicians' Club should be given careful attention. For in it will be found the beginning of sufficient recognition of the resident artist to enable the same to give concerts of his own with the assurance that he can draw an audience of satisfactory proportions.

There is now a membership drive of the Musicians' Club in progress. It is this drive which is to take place during October and November which caused us to write this editorial. No one who claims to be a representative musician or music patron should fail to take advantage of this rare opportunity to join one of the finest social and artistic institutions in California. In order to make it as easy as possible to become a member, initiation fees have been temporarily reduced from \$25 to \$10. The monthly dues are at present only \$1 a month. Surely no one who has really the interest of music at heart can afford to refrain from becoming a member of the Musicians' Club, which has such wonderful opportunities for growth and expansion. If you do not join the Musicians' Club NOW, when it is made so easy for you, you will regret your indifference very soon, for any organization that works for such worthy objects simply can not be kept down.

Take our orchestra musicians, for instance—we refer here only to the most representative, most efficient and therefore the best element—who after their rehearsals or theatre work would like some recreation. The Musicians' Club inaugurated this week Wednesday afternoon luncheons at its headquarters on Sutter street. These luncheons are excellent and are served for fifty cents. You can take a guest to these luncheons, keep appointments with fellow-musicians who are members of the club, and the club rooms, which are handsomely furnished and conveniently located, will prove of much value to any one who wants to spend a few quiet hours downtown instead of rushing home between working hours. The Musicians' Club does not confine its entertainment to concerts. At present a whist tournament is being planned; then there are occasional parties. During Christmas time and New Year's the program committee will find something original and entertaining to present. There is many a club organized to assist its members when necessary. The Musicians' Club, when obtaining the necessary financial backing, can make arrangements to be of help to its members who may need it. What the Bohemian Club is to the business and art world, the Musicians' Club should be to the musical world. Distinguished artists visiting San Francisco are frequently guests at the Musicians' Club dinners.

The thirty years of existence of the Musicians' Club have demonstrated that there is no sign of any one ever having used the club for selfish purposes, and those in charge of it now will continue to observe this principle. It is, therefore, only reasonable to suppose that every member of the profession able to pay the modest sum required to become a member of the Musicians' Club should join it and thereby take an active part in the musical advancement of the community.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

THE PRINCIPLE OF BEAUTY (Cont'd)

The talent of the singer has very little to do with voice. The voice is directed, mastered, strengthened, rendered nimble by practice; colored, emotionalized, etc., by this talent which embodies both intelligence and sensibility.

This viewpoint should be appreciated early in the singer's preparation, but unfortunately the young man or woman setting out to study singing is too often expected to find out these things for themselves, and in ignorance of the psychological laws, devote their efforts to the physical manifestation of their inner selves, which we call voice.

If we consider the purpose of song, we find that it is to amuse, to instruct, to elevate. To do any of these things, it must interest. It need not amaze or surprise our auditors; in fact, it should not. Why then all these superficial uses? Shooting, pinching, forcing, and the host of other atrocities. Teachers who allow any of these things will be well advised to insist upon simple, sincere expression, and allow no effort at any time which interferes with this basic law. The writer is well aware that such teachers will regard this statement as presumptuous, but it will be better for the profession generally if all voice instruction is based upon the laws of simplicity, economy and sincerity.

A song reaches the intellect of the audience through the presentation of simple ideas in logical sequence, or through the agitating influence of the emotions, or both. Words and melody may stir the intellect alone, or may be expressed in such a way, that without disturbing the clearness of the idea, they reach and appeal to the finer sensibilities. This may be accomplished by a variety of means; movement, harmony, energy, but it is not possible to distinguish the combined influences of one upon the others. If, however, we isolate one, or try to assign its relative effect, we may consider this as an educational artifice.

To conduct a number of songs in a short time, (somebody has called this railroading), is not an efficient method of study. Rather should we consider isolated phrases, separately and from separate viewpoints; as, for instance, the text, to get the idea; the melody, to understand its relation to the text and in how far it may lead to a climax or culminating point; the reason for a crescendo, or diminuendo, an acceleration or retardation. In this way we shall learn to read something into our song so that it may reach our audience. This is really putting it over.

Some day there may arise a mind sufficiently active and accurate to assign every detail of song to the special law which governs it; and when this comes to pass, the writer ventures the opinion that every such law will be found to be psychological. The inquiry will probably be based upon the various conditions of an audience's receptivity. Let it be borne in mind that singing is primarily for the approval of others and not for the singer's.

Economy seems to be an essential law of art, and in the case of the singer, undue effort not only is an offense to the listener, but is a positive destroyer of tone. Well directed energy will not be easily understood by the novice, but the elimination of all excess energy is a necessary condition to the discovery of one's powers. The articles on Relaxation and Resonance will give specific exercises and experiments designed to promote economy, but economy should be understood as the law, and not only should it conserve the energies of the singer, but it should enable the song to reach the mind of the audience with the least possible retardation from the inevitable friction of the hearer's receptivity. The object is to secure the maximum of disposable force by diminishing the amount absorbed in working. The influence of diction is a practical example of the working of this law. If an audience has to strain or fuss to get the singer's words, the effect is ruined. So it is to get a hurried tone or a tone improperly resonated. The meaning of a phrase should be reflected as in a mirror; if it is not, the auditor has to form anew from his own imagination the composer's and the author's ideas and ideals.

The song phrase must be considered from every angle, and delivered with due attention to movement, melody, energy, text and color. These values are all mutable, deriving subtle variations from very trifling changes.

It is peculiar that men who might otherwise sing well become obsessed with the idea of voice to such an extent that their efforts lead them nowhere. Worshiping power, they attempt to prove their right to consideration by force; they will vocalize for hours without thought of why, and without knowledge of bow. A deeper insight would change the tone and clear the way for intelligent expression; and it is a sad commentary that most of the books upon singing devote the greater portion of their pages to explanations of anatomical and physiological conditions.

A voice which diverts the attention from the song, or even retards the attention, is not properly used. The song is the thing—not the voice.

To sing with precision and balance, and to be so much master of detail that detail is lost sight of, is a consummation to be heard here and there, but when it is, we are in the presence of a great artist. Such singing strikes one as being simple in the extreme; and simplicity may be considered a fundamental law of all artistic endeavor. It is intimately allied with economy, and one can be determined without the other only in individual cases. The psychological basis is the same for both, and may be understood as an absence of superfluities. Adequate expression must be realized and insisted upon, so that the simplest phrases may be ting-



MARGARET BRUNTZSCH
The Distinguished American Prima Donna
Contralto Who After Several Years of Artistic
Triumphs in Europe Will Spend the
Season in California

ling with life, and, at the same time, the grandest should not be grandiloquent, except in special cases of burlesque or characterization; then the law of simplicity gives way to the law of variety.

It is in phonation that so much needless energy is used. Voice teachers who know that tone should be released rather than placed are insisting upon the laws of economy and simplicity. But simplicity is a relative term; the tone must not be allowed to become inane. Meagerness is a common fault in phonation, which is a result of misunderstanding the purpose and point of pianissimo. Resonance is inoperative when the tone is held back, and the tones become trivial and uninteresting.

KALOVA-KOZLOFF JOINT RECITAL

Lizeta Kalova, the brilliant Russian violinist, and Alexander Kozloff, the highly endowed young Russian pianist, gave a joint recital at the Fairmont Hotel on Tuesday evening, September 26th. The event was given under the direction of Mme. Vought. The program was an exceptionally representative one and worthy of a much bigger attendance than was attracted to this affair. The first half of the program consisted of the Chopin C Minor Sonata, interpreted by Mr. Kozloff, and the Ernst Concerto rendered by Mme. Kalova.

Mr. Kozloff proved to be a young pianist endowed with fine technical and emotional faculties. The Chopin work gave him an opportunity to reveal his more poetic side of expression, while the piano part of the Ernst concerto showed him in the role of a more forceful exponent of pianistic art. Throughout the rendition of the program he showed himself to be a musician of fine qualities, a pianist of splendid versatility and skill, and a musician of wide experience and definite ideas. We should prefer to hear him in a program of greater contrasts and varying modes of composition before determining further his various artistic advantages.

Mme. Kalova, as usual, delighted her hearers with the warmth of her temperament, the virility of her expression and the assurance and poise of her interpretations. Both artists were warmly received, and their audience was not backward in bestowing upon them the greatest measure of their approval. In a group of Russian compositions by Scriabin and Rachmaninoff, decidedly modern in their tendency, Mr. Kozloff added to the good impression he already made, while Mme. Kalova concluded the program with a brilliantly interpreted version of Tchaikovsky's Serenade Melancolique, and a very vivid and rhythmically vital execution of the Fourth Hungarian Dance by Rachmaninoff. Mme. Vought, as well as the participants, have every reason to feel gratified with the artistic success of the event.

CHURCHES TO TRACE THEIR MUSIC HISTORY

Practical steps are being taken by the churches to encourage among their congregations a more serious interest in the traditions of church music. This is being brought about by a series of Sunday evening services depicting The History of Church Music. The development of that branch of music from Palestrina to the present day is traced through a series of thirteen musical programs in which the choir selections, organ numbers and congregational hymns of each program are taken from a certain era of church music. The musical selections are adapted to church choirs of sixteen voices or over and to a two-manual pipe organ, thus making the program available to churches that do not have elaborate musical resources. With each program is given a ten-minute talk embodying a description of the composers and their music.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1922-1923

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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STRAVINSKY ON FIRST SYMPHONY PROGRAM

Rehearsals of the San Francisco Symphony Orchestra began last Monday morning under the direction of Alfred Hertz and rapid progress is being made in preparation for the opening of the concert season on Friday afternoon, October 20. The few changes which have been made in the personnel of the orchestra have been very beneficial and symphony patrons

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will find an even greater strength and solidity than in previous seasons. Works now being rehearsed include the Brahms Symphony No. 1, Stravinsky's "L'Oiseau de Fen" and the Mephisto Waltz of Liszt, which will probably constitute the first program.

For the convenience of symphony patrons the box office for the sale of season tickets has been moved to Sherman, Clay & Co., where all orders are now ready for delivery and may be called for. As in previous seasons, the concerts will be arranged in three series of twelve Friday symphonies, twelve Sunday symphonies, at which the Friday programs will be repeated, and ten Sunday popular concerts. The sale of season tickets has already exceeded that of any previous year and requests for reservations are still coming in rapidly.

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BY ELIZABETH WESTGATE

1117 PARU St., ALAMEDA, CAL.—TELEPHONE ALAMEDA 155

(EDITORIAL NOTE)—In order to enable our Oakland-Berkeley-Alameda Representative to cover that fertile Musical Field thoroughly we shall appreciate full co-operation from the musical profession across the Bay. One of the surest ways to lighten Miss Westgate's burden is to enable her to keep track of all musical events by sending her programs, announcements and tickets regularly and promptly. If it is imperative that a certain item should appear in the current issue of the paper, the matter should be mailed on Fridays so that Miss Westgate receives it on Saturdays of the preceding week. All matter for current publication must be in the San Francisco office on Tuesdays before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglect on the part of someone to notify us.)

OAKLAND, Oct. 3.—A group of four lecture-recitals by Elizabeth Stuart Brown will be given at Ebell Hall, on successive Thursday evenings in October. Mrs. Brown has selected for her general theme, The Spiritual Aspects of Music. Marie Millette, soprano, Marie Partridge Price, soprano and the Duo-Art piano will furnish the "illustrations."

Bach, Mozart, Beethoven and Schubert (in this order) will furnish the special topics of the four lectures. Mrs. Brown is declared to possess a profound knowledge of the history and theory of music and to have original and convincing ideas of interpretation. Miss Millette is a refined and satisfying singer and Mrs. Price is one of whom California has reason to be proud.

On the evening devoted to Bach Miss Millette will sing My Heart Ever Faithful from the Easter Cantata and an aria from the St. John Passion and one from St. Matthew. She will also be the assistant at the Mozart lecture. The Duo-Art will "play" reproducing Mr. Bauer's well known interpretation of the Sonata Op. 57, on the Beethoven evening, and Mrs. Price will give five Schubert songs at the last lecture.

The price for season tickets has been placed very low in accord with the plan of the Extension Division of the University, under whose direction the series is given.

On Friday evening, October 6th, at the Oakland Municipal Theatre, Geraldine Farrar opens the Oakland season. As the program is the same as that to be given in San Francisco on Sunday the 8th, it is not repeated here. Miss Farrar has the assistance of Joseph Malkin, the distinguished violinist, of Henry Weldon, basso, and of Claude Gotthelf, accompanist.

Miss Farrar's fourteen songs leave nothing to be desired in the matter of variety, and it is noted with pleasure that she does not include a single operatic aria—always a matter of questionable taste on a program designated as a song recital.

I find that I missed an item of importance in the report of the formation of the choral club under the direction of Wheeler Beckett, in connection with the University Extension. There is not only the meeting (of men who like to sing, or who think they would enjoy trying to sing) in Berkeley on Tuesday evenings at the Piano Club rooms and one for San Francisco, but also another on Wednesday evening at the Oakland

High School, at the corner of 12th and Grove Streets.

The aim of these clubs is to approach the standard set by the internationally famous Harvard Glee Club, which Dr. Davison has brought up to a degree of finish heretofore believed impossible in such an organization. Not only that, the club just now started means to study the works of the great masters, old and new. Think of the joy of busy men, when they find they can accomplish, and enjoy, the choruses of Palestrina and Bach, as well as those of more modern composers. As I said last week, the only requisite for any man joining is a small fee, a desire to sing and a voice capable of negotiating a tune! All the rest will be done for him, for Mr. Beckett has had wide experience, and is an enthusiastic believer in this dictum: Everybody CAN sing.

DR. WULLNER TO RETURN TO AMERICA

A return visit to America of this great outstanding figure in the realm of musical art is announced by M. H. Hanson, who originally introduced the great disreputable to American audiences in 1908. Probably no other artist established himself so completely and immediately as did this "singer without voice" on the 14th of November, 1908, at the old Mendelssohn Hall. A most representative audience was swayed into ecstasies of emotion, and this New York recital was followed in that season by fourteen public and four semi-private ones. When Dr. Wullner arrived, Mr. Hanson had booked but twenty engagements. A record was established as one hundred and twenty-nine engagements after his debut. Of these only eighty could be filled, as a severe cold settled on the singer's chest which could not be cured. The next season ninety concerts and recitals were given. The outstanding feature of the entire engagement was the reading of the Wildenbruch's intensely dramatic poem, "The Witch's Song," superbly accompanied by Max von Schilling, music played by the Boston Symphony Orchestra under Max Fiedler. As this great conductor, who knew Wullner's extraordinary work, caused his orchestra to make the engagement, so will another distinguished conductor cause his orchestra to have the privilege of playing the Schilling music with Wullner, on his return to America next season.

Wullner is today the most sought after artist on the continent. Not only was he so fully booked for the en-

tire season that in spite of his great admiration for Wilhelm Mengelberg, he could not re-arrange his time so as to accept the great conductor's invitation to appear with the Concertgebouw Orchestra at Amsterdam before Mr. Mengelberg's departure for America, but he actually refused seven or eight additional dates for his Scandinavian tour. Both C. V. Bos, his accompanist, and Mr. M. H. Hanson were present when he flatly refused to add even one more recital to the heavily booked season. And he does not sing a note! He merely speaks, speaks with orchestral or piano accompaniment, and he recites without any accompaniment, Goethe and Schiller poems as they have never been recited before. If our universities and colleges can hear these recitations: if time can be found for such recitals; students will get the greatest possible lessons in elocution and oratory.

Dr. Wullner interrupted his vacation, spent on the mountain top near the Wartburg to participate in the Gerhard Hauptmann Jubilee performances at Breslau in August, where he was heard and seen by numerous Americans. That constituted his only appearance on the dramatic stage for the season just commencing. Last year he gave Germany his colossal conception of "King Lear" and "Shylock," and created his devotional and all-inspiring interpretation of the leading part in the great mystery play, "Christus," conceived and staged by Reinhardt. So great was the demand on the artist's strength that Wullner, the six-foot-two giant man of the wonderful form, could only play the part every other night. Those who have heard him recite such works as Anderson's fairy tale, "The Nightingale," or Meyerhoffer's "The Toad's Curse," the music thereto composed for him by Wintermiltz, predict that "Wullneritis" will once more become epidemic, just as it did in the year 1908-1909.

Miss Rena Lazelle, soprano singer and teacher of voice at the Ada Clement Music School, has been in San Francisco but a few weeks but has already established herself firmly. She has a large class of pupils enrolled and has announced a pupils' recital for the latter part of November. Miss Lazelle makes a specialty of historical song recitals and will give her American Historical Song Program for the Saturday Music Club of Sacramento on October 14th. She will also be the assisting artist in a series of Sonata Programs to be given by Ada Clement, pianist, and Artur Argiewicz, violinist. Miss Lazelle sang at a Sunday Evening Concert at the Hotel Whitcomb September 17th and created much enthusiasm. San Francisco is to be congratulated on the acquisition of this fine artist and excellent teacher.

The Ada Clement Music School, 3435 Sacramento Street, announces the addition to their faculty of Miss Rebecca Haight, violoncellist. Miss Haight is a skillful and charming cellist who has just returned from a stay of two years in New York, where she studied with Wilkie and also held the position of head of the cello department at Smith College. She will be heard frequently in recitals and concerts and will teach both privately and in ensemble.

GREAT INTEREST IN SECOND MUSIC WEEK

This Prospective Event Promises to Overshadow the First Attempt Last Week to a Considerable Degree—Co-operation Assured by Leading Elements

San Francisco's Second Annual Music Week, sponsored by the city of San Francisco and the San Francisco Community Service Recreation League, promises to excel in the co-operation of the community at large and in the quality of its musical events the first Music Week, which was held last year. The leading musical organizations of the city have offered full co-operation, and individual artists of the community are also deeply interested in the success of the event. Frank Carroll Giffen, President of the Music Teachers' Association; Mrs. Frederick Crowe, President of the Pacific Musical Club; Mrs. J. E. Birmingham, President of the San Francisco Music Club, and others have placed the musical resources of their organizations at the service of the Music Week Committee.

The Supervisors of the City and County of San Francisco, through their Auditorium Music Committee, Supervisor J. Emmet Hayden, Chairman, besides making a generous contribution to the Music Week budget, have granted the use of the Civic Auditorium for several nights during Music Week, and will also sponsor daily organ recitals upon the municipal organ during the week.

The Music Trades Association of San Francisco, representing the Music Dealers, are offering assistance, especially in the matter of the Music Memory Contest, which this year promises to outdo the very successful one of last year. The public schools, under the supervision of Miss Estelle Corbente, Music Supervisor, and her corps of teachers are working out the preliminary plans for the contest. The students of the State Teachers' College, Dr. Frederic Burk, President, will also participate in the Memory Contest under the direction

THE FARRAR CONCERT

Geraldine Farrar, the beautiful and popular Metropolitan "super-star," who is a great favorite in San Francisco, assisted by Henry Weldon, eminent basso; Joseph Malkin, internationally famed Violoncellist, and Claude Gottlieb, capable accompanist, will be heard in concert at the New Curran Theatre tomorrow (Sunday) afternoon at 2:30 o'clock sharp.

Miss Farrar and her assistants have prepared a most excellent program, which will be augmented by many delightful extra encore surprises. Miss Farrar, who has been a prime favorite at the Metropolitan Opera House for the past sixteen years, recently severed her connection with that great institution. Here is what Pierre Key said editorially in his Musical Digest of Miss Farrar's withdrawal from the Metropolitan:

"A large part of the Metropolitan Opera Company patrons will regret the departure, after this season, of Miss Geraldine Farrar. It is natural that they should. They testified their appreciation of her voice and talents and personality by their presence whenever she sang. Many of them first heard this American prima donna when she arrived from Germany—in all the freshness of her lovely voice, her youthful charm, her talent for the theatre . . . fifteen years ago.

"These patrons have witnessed the development of one of the most gifted opera-artists this country has produced. Her association with notable roles in works of enduring or ephemeral worth must linger in their memories as long as they live. Likewise her association, during the greater part of her Metropolitan service, with that great personality who is now forever gone.

"Whatever the causes which make necessary Miss Farrar's withdrawal from the opera at a time when her voice is in better condition than for several seasons past, it will leave a gap. Some one will partly fill it; no one is indispensable. But there is only one Geraldine Farrar, and we are not likely soon to have another."

AN ECHO OF LEVITZKI'S PRODIGY DAYS

Mischa Levitzki, the phenomenal pianist, was never paraded before the public as a prodigy. Although he began his studies at a very precocious age and at the age of eight was a member of the class of Michailowsky, head of the piano department in the Warsaw Conservatory, he was never allowed to make public appearances for financial returns. He was given the opportunity to develop normally, his only appearance as a boy being in conservatory concerts, school concerts, etc. This careful guarding has contributed no doubt very largely to the sensational success which attended Mr. Levitzki's debut at the age of 16 as a finished artist. It also explains in a large measure his subsequent rise to fame, so that he is now, though still in his early twenties, recognized as one of the greatest pianists of the world.

Once in his boyhood, however, Levitzki did make an appearance as a prodigy. On their return journey to America after a long sojourn in Russia, Mischa and his parents were detained at Antwerp pending the arrival of some legal documents from New York. To avoid interruption of his musical studies the boy was placed with a prominent local piano teacher. Local music became very enthusiastic over the genius and he prevailed upon his parents to allow them to bring him out before the public. A concert was arranged in the largest hall in Antwerp and so sensational was the boy's success that prominent local citizens wanted to undertake his musical education. The name of the eight-year-old genius was flashed all over Belgium and invitations came from Brussels and from the Royal Court to give additional recitals, but the parents refused the tempting offers and remained firm in their decision to return to America.

Last year, when Mischa Levitzki made his debut in Melbourne, Australia, he was confronted with a noteworthy reminder of his early appearance at Antwerp. After the recital, a man came up to Levitzki evidently much agitated, and said: "Pardon me, Mr. Levitzki, did you give a recital in Antwerp about fifteen years ago?"

"Yes," answered Mr. Levitzki.

"The man turned triumphantly to his wife: "There, what did I tell you!" and then to the pianist: "I knew you the moment you stepped on the stage, I left Belgium soon after your recital and settled in Australia. I have never forgotten the little eight-year-old boy who carried me away by his wonderful playing. But I never remembered the name, and tonight, as you stepped on the platform, I was overjoyed to recognize in you the boy of fifteen years ago."

Antwerp and Melbourne are over ten thousand miles apart, but neither the distance nor the years could erase in that man's mind the impression of Mr. Levitzki's playing.

CADMAN IN NEW ROLE

Charles Wakefield Cadman, the well known American composer-pianist whose concert appearances in programs of his own compositions throughout this country, have been so well received and highly praised, has added another distinction to his credit. Recently he was guest conductor at Grauman's Theatre in Los Angeles, where he conducted the orchestra for his Intermezzo from Shanewis. He was so well received that he is encouraged to accept the numerous requests which have come to him from orchestras in all parts of the country to act as guest conductor and present his works. Besides the Intermezzo from Shanewis, and The Thunderbird Suite, The Four Episodes of the Omar Khayyam Suite are to be given by many symphony orchestras this season and it is very likely that Mr. Cadman will accept the invitation to appear with some of them during his present tour.

Distinguished Artists Coming

Edward Johnson—Those who enjoyed the excellent singing of the American tenor, Edward Johnson, during the last two seasons of the Chicago Opera Company in San Francisco, will look forward with keen anticipation to the recital that Manager Selby C. Oppenheimer has arranged for this great artist in March of 1923. Johnson will come west immediately following his engagement with the Metropolitan Opera Company, and will give a limited number of recitals en route to California. In this State he will appear in but a few cities, and San Francisco will hear him on the Sunday afternoon of March 18th. Johnson was born in Canada, but may be reckoned as an American, as most of his great operatic and concert triumphs have taken place in this country. He early went to Italy to study, there taking the name of Eduardo di Giovanni, and in the land of famous tenors he soon became an established favorite. In Italy, as in America, Johnson is regarded as one of the world's greatest artists. During his connection with the Chicago Opera Company he became a universal favorite, and at the end of last season he was engaged for principal roles with the Metropolitan Company. As a recitalist, he is one of the very finest artists now before the public.

Cortot-Thibaud Joint Recitals—Manager Selby C. Oppenheimer, who is bringing the great French pianist, Alfred Cortot, to San Francisco next spring, as well as his equally famous violinist, Jacques Thibaud, has arranged these two of the two fine artists so that they will reach this city at exactly the same period, in order that he may offer San Francisco music lovers the unusual opportunity of enjoying joint recitals by the twain. Throughout the east and in Europe these fine examples of the higher musical art often appear in sonata performances; their names have long since been associated with one another as the foremost exponents of the greatest of works of Caesar Franck, Saint-Saens, Debussy and other French masters, as well as of Beethoven, Brahms and others. It will be remembered that two years ago Manager Oppenheimer brought Cortot and Thibaud together in this city, and engaged the San Francisco Chamber Music Society as a third unit of one of the most wonderful recitals ever given here. A duplication of this treat may be expected when the Frenchmen play here next March.

Two Great Women Pianists—During the coming musical season Manager Selby C. Oppenheimer will bring to San Francisco two of the most sensational women who have ever sat on a stool in front of a grand piano. In December will come the remarkable Eily Ney, the famous niece of the Marshal of France, who came to America last year for the first time to immediately conquer musical New York. It is said that Ney is one of the most fascinating of pianists irrespective of sex, and that her interpretations are all original and unique, yet none the less musical. Oppenheimer will present Mme. Ney in December, and in April of 1923 he will bring Guicimar Novaes, the wonderful Brazilian player, whose place as one of the world's foremost exponents of piano-forte has long been established.

FIRESTONE WINS PRAISE AT PITTSFIELD

News has just been received at the office of the Chamber Music Society that Nathan Firestone, a violin player of the Chamber Music Society of San Francisco, has been singled out by Mrs. Elizabeth Coolidge of New York and Pittsfield, Mass., to play the Brahms E Flat major Sonata for Violin and Piano with Ernest Hutcheson, the master pianist whose fame is known the world over. This performance is scheduled for Friday morning, September 29, the program of the day being devoted to the works of Brahms, in Pittsfield, where the great Berkshire Festival of Chamber Music is now in progress. Indeed, a more flattering tribute could not be bestowed upon Mr. Firestone, for it proves that his unquestionable musicianship and artistic gifts have been recognized by several of the most prominent artists in the musical world today. Many of these world famous artists are participating in the Pittsfield Festival. San Francisco music lovers have long appreciated the value of Mr. Firestone as a member of the Chamber Music Society and they may feel justly proud of this young California artist who is waving a banner of success in a foreign territory. Mr. Firestone has brought honor to the name of the Chamber Music Society of San Francisco which is looked upon as one of the greatest string organizations of this decade.

Claire Forbes Crane, the charming pianiste whose ability as a soloist has been proven frequently to Western audiences, has been booked to appear before many of the leading Clubs of California the coming season when she will present programs of rare charm. Mme. Crane prefers to play a diversity of composers and not concentrate upon one master. She does, however, particularly admire the modern school, which she interprets with distinctive personality. Claire Forbes Crane is the only pupil in America of Dr. Carl Muck of Boston. She has appeared with phenomenal success as soloist with the Boston Symphony Orchestra and the Philharmonic Orchestra of Los Angeles, and has accorded an ovation when she appeared at the Hollywood Powl under Alfred Hertz. She has made several tours of the United States alone and as joint soloist with such famous artists as Nellie Melba, Jacques Thibaud, George Hamlin, and many others. California will hear her as she has planned an extensive tour of the state.



GERALDINE FARRAR
The Famous Metropolitan Opera House Star Who Will Open San Francisco's Music Season Tomorrow (Sunday) at the New Curran Theatre Under the Management of F. W. Healy

of Mrs. Mary Weaver McCauley, Director of Music at the College. The parochial schools of the city will also have an important part in the contest. Many thousands of school children will in this way be reached with the influence of good music.

Besides important events to be featured at the Civic Auditorium during Music Week, of which plans will be announced later, special attention this year will be given to the bringing of good music to the various neighborhood centers and sections of the community. The Parent-Teachers' Associations of the city, working with the various neighborhood centers which are operated in different sections of the city by the Community Service Recreation League and other agencies, have offered to co-operate in the plans for these neighborhood programs, which will be given by the best artists of the city.

The Executive Committee for this year's Music Week comprises the following: Mayor James Rolph, Jr., Honorary Chairman; Henry L. Mayer, Chairman; J. Emmet Hayden, Vice-Chairman; William H. Crocker, Treasurer; Mrs. H. Roy Stovel, Secretary; Thomas F. Boyle, Editor, with Chester W. Rosekrans as Director of Activities. The National Organization of Community Service, Inc., with headquarters in New York City, will co-operate in the local plans through the assignment to San Francisco for a limited period of Alexander Stewart, their Pacific Coast Field Representative in Music.

Mme. Anna Sprotte, who has been appointed program chairman of the American Music Optimists' Club, has some splendid plans for interesting meetings this year. The Club will meet at the Ebell Club House and there will be ample opportunity for a wide diversity of programs. Besides the well known American composers, Mme. Sprotte is looking for new manuscript music and lesser known works of composers of real merit which will be presented upon special programs. She is promised some interesting works from Boston, where she has been in correspondence with Mrs. H. H. A. Beach. The club, which was founded by Manal Zucca, is doing most commendable work under the presidency of Mrs. Cecil Frankel.

FRANK MOSS CONCERT

The third program of the "Solrees Imitations," featuring Frank Moss, pianist in American composers, will be given Tuesday evening, October 10th. There have been some changes made in the program as originally planned, but Mr. Moss is playing the Griffes sonata. In the July Review Rosalie Housman has this to say: "The most significant piano work from Mr. Griffes' pen is this sonata. It has no very orthodox subdivisions, but the feeling of the different sections is distinct and unmistakable. It would bear an analogy to the symphonic poem, written for the solo instrument. But it is far more significant than that. It is whether you like the contents or not, the most important and personal sonata written and published since MacDowell's, and is far more unified in form and content than those. Detailed discussion of it will get one nowhere. It has great technical difficulties, also spiritual ones. But its sincerity, its genuine worth, and impersonal beauty, will win more friends to it than can a few words in print. So have courage and pride in an American achievement—if so the Griffes Sonata will be a banner in the cause of our national art.

Miss Scott will sing one of the earlier songs of Griffes, "By a Lonely Forest Pathway," and two songs by Alice Barnett, a California composer: "Serenade," and "If a Harp String, Say," besides the Carpenter group already announced.

PACIFIC MUSICAL SOCIETY

Opening Concert of the Season Attracts Crowded Hall and Proves Triumph

The Ballroom of the Fairmont Hotel was crowded to the doors and standing room was in order when Mrs. Crowe, President of the Pacific Musical Society, opened the season with a few well chosen and effective remarks. It was indeed fortunate that the society was able to secure the services of Miss Dana Fernanda, the excellent California contralto, for this occasion. Inasmuch as we already published an exhaustive review regarding Miss Fernanda's splendid vocal art, there remains not much more to be said at this time, when such a brief interval has elapsed. However, in beginning the program on Thursday evening, September 28th, with the cycle of Gypsy Songs by Brahms, Miss Fernanda set herself an artistic task which but few singers are able to thoroughly cope with. Nevertheless she sang them with that beauty of voice, intelligence of expression and contrasting mode of interpretation which their highly artistic character calls for. We know of no American artist who can remember who can sing these difficult songs with that musicianship displayed by Miss Fernanda on this occasion.

Her second group consisted of a set of Irish folk songs which the artist preceded by well chosen explanations. They were sung in a manner to emphasize their musical value. Her final group included miscellaneous songs and her interpretation demonstrated her wisdom in selecting the right kind of compositions and her artistry in getting the most out of a song worthy of intelligent interpretation. Benjamin Moore again exhibited his skill as accompanist by playing with a finesse and thoroughness that was a pleasure to watch.

The other soloist of the occasion was Lois Gratke, who has been announced as a pupil of Franz Kneisel. No doubt this young artist is a much finer executant than one could gather from this first appearance. She possesses a clean, flexible tone, seems to control a fine digital dexterity and has considerable temperament and expression. What appeared to us to be unusual in her interpretation was a consistent deviation from the pitch which may have been the result of nervousness. However, strange to say, this defect persisted even in the shorter pieces. Nevertheless, we would not like to do the young lady an injustice, and prefer to suspend final judgment until we have had a chance to hear her again. In any event the Max Bruch concerto, which is played by many a great violinist and with which members of the Pacific Musical Society are thoroughly familiar, is not a grateful vehicle for one who makes her first bow before one of San Francisco's most fastidious audiences. Henri Salz acquitted himself most creditably under the circumstances, and is deserving of much credit for the calm and deliberate manner in which he played the difficult piano accompaniment.

SEVERI'S WAGNER PROGRAM

Record Audience Packs California Theatre and Becomes Enthusiastic To Verve of Hysteria

BY ALFRED METZGER

The biggest audience attending the California Theatre Sunday Morning Concerts for some time packed every seat in the large auditorium when Gino Severi took up the baton to begin the Wagner concert last Sunday morning with the Prelude to the Mastersingers. Evidently a genuine affection for this great music has permeated the heart of San Francisco's musical public for it must certainly be fond of music when it arises early Sunday morning to attend a concert at eleven o'clock. Mr. Severi had a most difficult task and the writer can say with all conscientiousness that he acquitted himself with every possible credit. The individual members of the orchestra must be first class musicians to interpret these extraordinarily difficult compositions with the fluency displayed on this occasion after but a limited rehearsal.

Mr. Severi proved himself thoroughly competent as a wielder of the baton by holding his men together and by securing such splendid effects that his hearers broke forth in enthusiastic and prolonged applause after the conclusion of every number and after the Tannhauser Overture was concluded—by the way the best performed number on the program—a veritable shout went up and Mr. Severi as well as the orchestra became the center of a genuine ovation. The other compositions represented on the program were Prelude and Love's Death from Tristan and Isolde and Fantasy from Siegfried. Barring an occasional acceleration of tempo we really must compliment Mr. Severi for the effects he obtained with the handicap of insufficient rehearsals. The orchestra played splendidly together, there was no hitch and the climaxes were brought out with fine force and virility. It was an excellent attempt to give California Theatre audiences the very best music in a manner worthy of their admiration for the young conductor. We congratulate Mr. Severi upon the praiseworthy manner in which he presented one of the most difficult orchestral programs that can possibly be put together. We feel assured that this Wagner concert begins a new era for this ambitious and gifted musician who is deserving of the heartiest recognition and encouragement.

ISOLDE ADDICTED TO DRINK

Whoever writes the annotations to the California Theatre Sunday morning concert programs must have been under the influence of the Volstead law, for he writes as follows in explanation of the "Tristan and Isolde Prelude": "The prelude is all built on the main motive of the irresistible passion for drink." Now, while we find a certain element of intoxication in the Love Death music, our inviolable imagination has not yet discovered any preference for cocktails among Wagner's liquid musical phrases. However, we have heard certain performances of this Prelude that nearly drove us to drink and we hope that the annotator did not intend to insinuate anything on this occasion, for if he did he would have been most unjust.

Nathan Firestone, who has recently scored such a decided success in the East, and whom Californians have long since regarded as among their finest musical assets, acknowledges indebtedness to Sigmund Beel for some of the causes that brought him to his present efficiency, having studied with Mr. Beel for some time.

Miss Lorraine Ewing announces the removal of her residence studio to 833 Ashbury street, near Frederick. Applications for lessons may be made between 10 and 12 o'clock a. m. Miss Ewing has recently returned from an extensive trip to the East and Canada and has resumed her work for the new season.

Earl Bright, one of the foremost cellists of Los Angeles, a member of the Philharmonic Orchestra of Los Angeles, and cellist of the Philharmonic Trio, is a visitor in San Francisco and was a caller at the Musical Review office last week. Mr. Bright has succeeded to a number of some appearances of the Philharmonic Trio in Northern California during the new season.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

LOS ANGELES, October 1, 1922.—To say that Los Angeles as a music city is marking time, pending the beginning of the season, would hardly be correct. As a matter of fact, the season will begin Tuesday evening, when Impresario Behymer presents Geraldine Farrar here. It will be a s.l.d-out house, with chairs on the stage. The "Jerry" fans have not diminished, in spite of the fact that the famous diva has not granted any interviews since she left New York City on this tour.

Symphonically speaking, we are also not resting on our laurels gathered by Mr. Rothwell during the first three seasons. The Rothwells returned from Europe yesterday. I have not had any opportunity to meet Mr. Rothwell, so that an account of his European impressions will be forthcoming later on. His statements to the Times interviewer are interesting, and I am repeating several of the paragraphs:

"What was particularly depressing was the social conditions abroad," said Mr. Rothwell. "The artists of Europe are many of them in the direst need.

"Superficially, everything seems much the same as it was before the war, but a closer survey of conditions reveals on every hand little but tragedy.

"The music that is being composed abroad reflects more closely than it ever has the unsettlement and sorrow which prevails. There is a vast struggle going on for a new expression. The composers have thrown over all the old traditions. Music is seemingly written from measure to measure; there is no continuity, no development.

"I believe that the composers are capable of it, but they simply do not want to do anything that may link their present achievements with those that have gone before. They prefer to write rhapsodic works, short and in many instances dynamic, but depending altogether on the inspiration of the moment and giving not the slightest indication of any brain work such as went to make the works of the older masters.

"Most of this music is extremely difficult to play, and still more of it would in this country be considered exceedingly difficult to listen to. In the instance of one young composer, a Hollander, the base in his composition looked and sounded just like a mistake. It seemed to have no relation to the rest of the composition.

"Everything is futurism, impressionism and post-impressionism. It looks more like the end of a period than the beginning, and personally I believe that after it is all over there will be a moribund period, and then the new musician will take from this strange chaotic heritage what is best and build from that the new impressionism.

While in Europe Mrs. Rothwell gave a charity recital with her husband accompanying, at which she sang a number of Schoenberg's songs. Schoenberg is regarded as an ultra-modernist, although hardly as extreme as some of the younger men to whom Mr. Rothwell has made reference.

Mr. Rothwell brought with him many compositions for piano and voice, as well as orchestra, some of which he may play during the present season.

"Most of them, I believe, are too displeasing for our ears," he continued. "Besides, there is very little orchestral music being written. The orchestras abroad avoid this new school. They are becoming very conservative—in fact, more conservative even than our orchestras in America."

Rehearsals for the orchestra season will begin next Monday, with the first pair of symphony concerts scheduled for October 20-21.

Fannie Dillon, too, has returned, and is again teaching at home, and as a faculty member of the L. A. High School and of the Zoellner Conservatory of Music. As last year, Miss Dillon spent the summer East, studying composition and piano with Percy Grainger, respectively. Fere Frederic Dixon. The latter, Miss Dillon thinks, is one of our leading American pianists. While in Peterborough, Miss Dillon enjoyed the advice of Arthur Nevins. She also did some work with Edwin Hughes, and on her way home stopped in Colorado Springs to submit some of her work to Rubin Goldmark, who was her first teacher in composition. Her new piano suite, Little Bird Stories in Music, which she wrote last year, while vacationing in her log cabin on Mount Wilson, will be brought out by the Composers' Music Corporation.

Anna Friscilla Risher, also a prominent woman composer, formerly of Pittsburgh, and for the last three years living here, has been reappointed head of the piano and theory department of the Cunnock School of Expression, our foremost private school for girls, noted for their high artistic standard. Miss Risher, who has largely contributed to our piano and vocal literature—Arthur P. Schmidt has published more than one hundred of her compositions—has just received the first copies of a series of arrangements which make MacDowell's Sea Pieces available for piano trio. Mr. Cadman told me that Mrs. MacDowell was highly pleased with the arrangements, as they faithfully preserve the very musical quality and spirit of the compositions. The arrangements came to my notice a few days ago when I heard them at the house of a friend, and they impressed me as excellent adaptations for trio, distributing the original piano part effectively in the artistic sense, and as I already pointed out, with reverence for the original. These arrangements, it would seem to me, should be taken up by trios, and for various reasons. To begin with, they would spread the message of American



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music by our greatest writer, and incidentally remind our public of the name MacDowell, which one finds but seldom on recent programs. The arrangements are easily playable, yet charming. I am wondering whether some of our newer trios, those for flute, harp and cello, would not be interested to adopt Miss Risher's trio version of MacDowell for their particular purposes, and I believe successfully.

Of Miss Risher's own compositions, I will speak another time. Suffice it to say that a number of her song and choral numbers appeal more and more to performers and public. Generally speaking, Miss Risher is a melodist, with a distinctive poetic and musical idea of spontaneous quality back of her work. It is probably this very sincere quality which has opened to her so wide the door to big publishing houses. Incidentally, this very quality commends her vocal writings for choral programs, solo work on the concert stage and from the choir loft.

Gertrude Ross, one of our most gifted and successful California composers, has received word from Florence Macbeth that upon every recital program this season she would use the newest song Miss Ross has composed, Sakura Blossom, a Japanese lullaby. It is a song founded upon Japanese themes and is entirely different from any song she has composed so far. The news also comes from many of the foremost singers of this country that they will use Ross songs upon their concert programs. The especial favorite seems to be Dawn in the Desert, which Mme. Schumann-Heink has used with such success.

Emile Perit, whose viola playing has won him international fame in the full sense of the word, has filled a solo engagement at Santa Barbara with eminent success. We hope to hear him often this season, and if possible in Berlioz' Harold En Italie.

Calmon Lubovski, noted violinist, will have a strenuous season, both as soloist and just as a teacher. His compelling solo work has quickly placed him among the leading players in the West. It is to be hoped therefore that arrangements can be made to preserve his affiliation with the Philharmonic Orchestra, in which connection one would enjoy meeting him also as soloist.

His solo playing before the Santa Ana Music Teachers' Association, excellently supported by May Macdonald Hope at the piano, came to be a musical sensation. The two artists gave an admirable reading of the Brahms D minor sonata and of the E flat Nocturne of Chopin. In addition, Mr. Lubovski had to respond with the Prelude and Fugue of Paganini-Kreisler, and he does play in Kreislerian style.

May Macdonald Hope, the magnetic director-founder and pianist of the Los Angeles Trio, is planning an interesting cycle of six chamber music evenings. Her associates again are Ilya Bronson, solo-cellist of the Philharmonic Orchestra, and Calmon Lubovski. This year's programs will be given at the Ebell Club House, as during last season, the concert dates, however, being changed from Monday to Thursday evenings. Tentative dates arranged for the series, following the opening event of October 19, are November 16, January 11, February 8, April 5 and May 3.

Incidentally, this is the seventh chamber music season arranged by Mrs. Hope, who may also be heard in a piano program of her own, provided her teaching work will leave time for preparation, besides a concert trip to Kansas City.

Dr. Ray Hastings, the well-known organist of Philharmonic Auditorium and Temple Baptist Church, has opened his season busily with several special programs at his church, and a big recital for the dedication service of the organ at the First Methodist Episcopal Church in Santa Monica. Much of Dr. Hastings' time also this season will be occupied with teaching.

Music Optimists of Los Angeles gathered for the first program of the season under the leadership of Mrs. Bessie Bartlett Frankel, president, and Mme. Ana Ruz-

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na Sprotte, program chairman. In keeping with the objects of the club, the music was all-American. Carl Gantvoort, former leading baritone of the Savage English Opera Company, and for the past years prominent on the screen, made this his return debut to the musical field, in particular to the concert stage.

Gantvoort is endowed with a lovely, unusually luscious and resonant yet mellow voice, if one will except four or five of his highest notes, which lack in lustre and warmth, a quality he otherwise displays amply and easily. I am not sure whether Mr. Gantvoort was in very good form, vocally and interpretatively, and am informed privately that legitimate reasons for this existed. However, it must be stated that his intonation is not always accurate, nor is his tone projection sufficiently definite so as to make certain tones vague if not impure in a measure. It may be a matter of vowel shading, as this condition also affected his diction. In short, I would not wish this to be considered a definite summary of his abilities, which undoubtedly have good foundation. Carey Edward McAfee is a reliable, though perhaps not an interesting accompanist. We have been spoiled in this regard by Mrs. M. Hennion Robinson.

David Sanders held the remainder of the program as violin soloist and composer. Of his two Dance Melodies, the second possesses thematic integrity to a degree, perhaps because of its reminiscent leaning toward folklore. They are technically entertaining pieces, but little more, entertaining from the viewpoint of virtuosity. Miss Adelaide Trowbridge again served as a highly facile and sympathetic accompanist.

Sanders' Trio, Opus 6, for two violins and viola (second violin Robert Staples, viola Joseph Bloor), has been reviewed in these columns about two years ago, I believe. It was then given a much better reading, both in spirit and tone quality, as well as intonation. (In fact, Mr. Sanders' solo playing in the Dance Melodies had not the preciseness of pitch and technic for which we admired him. May be it is a case of being too hasty with teaching.) The trio again impressed as written with scholastic command of polyphony and a distinct enjoyment as to writing ditionally. The third movement is rhythmically the more interesting, and the fourth offers emotional climaxes missing particularly in the first two movements. On the whole, the work is too long, lasting forty-five minutes, I believe. If Mr. Sanders would bring more decisive thematic development and stronger climaxes, particularly rhythmically, to his considerable technic of counterpoint writing, one would be justified in expecting much from him, for, after all, there is poetic quality in his music, only it moves slowly, is too lyrical.

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Two new departments and two assistant teachers have been added to the teaching staff of the Zoellner Conservatory of Music. The enrollment has been so large and the requests for such departments so great that the additions were necessary. Of the new departments, Miss Anne McPherson will have charge of the classes in public school music. She has just come from Chicago, highly recommended by Frederick Stock, conductor of the Chicago Symphony. Previous to her coming to the conservatory, Miss McPherson was head of the department of public school music at the Bush Conservatory of Chicago.

Arthur Bienbar offers a course which is invaluable to church and choral singers, as well as directors. That is the art of vocal ensemble, which is today a very neglected art. Mr. Bienbar was for three years a coach at the La Scala, Italy's most famous opera house. He comes to the conservatory well equipped, having gained prominence and much experience in Holland conducting choral societies. It is to foster and develop this branch that this department of voice ensemble has been added to the conservatory.

Two assistant teachers have been added to the piano department, which is under the supervision of Joseph Zeilner, Jr. Mrs. Lulla Crawford, who comes from St. Paul with years of experience at Oak Hall School for Girls, and Grace Lovejoy, who specializes in teaching children. Having found that the Hollywood Woman's Club quarters were too small, larger and more commodious ones have been secured in the Fuller building, 6318 Hollywood boulevard.

Comprehensive arrangements have been made by Schirmer's Sheet Music Stores to cope with the growing demand for music with the beginning of the new season. October 1, the Los Angeles department of Schirmer's being managed by Harold R. Skeath. He has been connected for more than ten years with Heffelfinger's (now Schirmer's), thus gaining full insight

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in the requirements of professionals, students and music lovers of this city. As a sheet-music expert, Mr. Skeath enjoys national reputation, in recognition of which he has served as member of the board governing the National Association of Sheet Music Dealers of America.

Rehearsals of the Woman's Symphony Orchestra will be resumed Wednesday morning at 10 o'clock at Choral Hall, Philharmonic Auditorium building. The organization is planning several concerts here and out of town, affording woman musicians unusual experience. A limited number of proficient players will be admitted upon application to Conductor Henry Schoenfeld, Bessie Fuchler, Erich, concertmaster, and Mrs. Otto Neher, president, have been selected.

At the home of Mrs. E. Magnus Ingleton, 5604 De Louspre Avenue, Thursday evening, a small gathering of friends and the stockholders of the Aphrodine Company had the pleasure of listening to a review of her operatic fantasy Aphrodine that will open in Los Angeles soon. Chaire Forbes Crane, at the piano with Mrs. Ingleton, the author and composer, reading, held their small audience enthralled from the beginning until the last note of the piano brought the review to a happy close. The opera is said to be exceptionally appealing and will be presented to the music lovers of Los Angeles this winter by the Aphrodine Company. The Aphrodine Company is incorporated for \$250,000 and the business affairs of the company are in the hands of Clement Swain.

Edwin Skedden, baritone, and Mrs. Katherine Pike Skedden, pianiste, late of London and New York, will settle here, to open a vocal studio where they will teach voice, repertoire, as well as form an operatic class with the ultimate purpose of giving grand and light opera with local musical forces. The Skeddens have come from Minnesota, where they have produced opera with success under similar conditions. They were called from New York there to conduct open-air opera with resident artists. Mr. Skedden possesses twenty years' operatic experience in America and Europe, having sung at Covent Garden during the Metropolitan Spring season, and other noted companies. Mrs. Pike Skedden, formerly of San Diego, has done notable work as accompanist, touring with recitalists of national reputation when they were appearing in the Middle West.

Meeting with distinct success, the California Theatre Orchestra, is presenting the same program as last week, opening it again with the March Slav of Tschaiakowsky.

Alexander Saslavsky, concert master of the former Los Angeles Symphony Orchestra, came to Los Angeles for a few days' visit, mainly, as he says, to order two violins for two of his pupils from Fritz Pulpanek, Los Angeles violinmaker who is attaining widespread reputation as a creator of string instruments.

Saslavsky has been busy giving concerts in the Northwest during the summer, making Denver his headquarters for that season as in previous years. He again resides permanently in San Francisco where he is engaged now in organizing a symphony orchestra of seventy players with whom he will give twelve Sunday morning concerts. The concert series will be known as the People's Concerts and are to be principally educational while featuring only high class symphonic music. Each concert will be preceded by a brief talk on the compositions to be rendered. Instruments employed chiefly during these concerts will be explained and the principal themes played. Concert Manager Frank Healy will have charge of the business affairs of the new enterprise.

Concertmaster Saslavsky is also directing an amateur orchestra consisting of forty members of the Bohemian Club of San Francisco. This orchestra rehearses four times every week though all members are business men. The ensemble has given classic programs with artistic success. Mr. Saslavsky assures me. Under his direction the club has also organized a chamber-music section. This section and the orchestra will give a series of club concerts during the season.

THERE WAS AN EXCEPTION

In the Pacific Coast Musical Review of September 2d we published a comment on the fact that some of our daily newspaper critics failed to note the error on the program distributed at the performance of Hansel and Gretel at the Greek Theatre on Saturday evening, October 26th. We said that the critics of all the daily morning papers made this error. However, we discovered that Miss Cora Winchell of the San Francisco Journal did not become a victim of the program writer, and we are glad to say that she was the exception to the rule.

ALCAZAR THEATRE

Marked by the return of Ben Erway, perhaps one of the most popular actors who ever stepped before the local footlights, the Wilkes Alcazar company will present "Eyes of Youth," beginning Sunday matinee, October 8th. Erway has been on a summer vacation, the first he has been able to enjoy in years, this fact due to a popularity which precluded vacations.

By a strange lot of circumstances Thomas Wilkes is giving the second presentation of "Eyes of Youth" this city has ever known. When last it was presented here, Thomas Wilkes offered Marjorie Rameau to San Francisco in a special starring engagement at the Columbia Theatre. That engagement was one of the notable successes of local theatrical history.

BENEFIT CONCERT FOR MINERS AT FAIRMONT

The concert given at the Fairmont Hotel Friday afternoon, September 29th, for the benefit of the families of the miners who perished in the Argonaut mine disaster, was given under the direction of Mrs. Minerva N. Swain, and Mme. Sylvia Marracci kindly offered the services of a number of her advanced students. One of the special attractive features of the event was the entrance aria of Mme. Butterfly and the duet from the same opera sung by Livia Maggiora Marracci in the title role. This unusually charming and gifted young vocalist was specially complimented by Bonci, who predicted a brilliant future for her.

Filartina Antolin, the beautiful Spanish singer, gave Cavalletti by Valverde. She was accompanied by Professor Victor Zurbano. Frances Merrigan Donovan, coloratura soprano, sang the Caro Nome from Rigoletto and Cavatini from Verdi's Traviata. Eardly C. Richarde, baritone, contributed Nemico Della Patria; Antonio Meloni, a former grand opera singer, gave a selection from the opera Ernani.

The quartet from Rigoletto was sung by Beulah Currie, soprano; Eliza Nelson, contralto; Victor Detweller, tenor, and Eardly Richarde, baritone. Oliver Reese, the Welsh-Australian baritone, sang the Yeoman's Wedding Song, by Prince Poniatowski, and Slav song by Teresa del Riego. He was accompanied by Alexander Pirie, the eminent Scotch organist. One of the picturesque features was the entrance song of Madame Butterfly, sung by Silvia Maggiora Maracci and a group of little girls, her maidens, from 6 to 12 years of age.

The Berceuse from Godard's Jocelyn and the elegy by Massenet was sung by Winn Weida to a violin obligato by J. F. Weida of Sacramento. Olive Richarde gave Dupuis le Jour from the French opera Louise, by Chapentier, and Mrs. Roberts, soprano, and Antonio Meloni, tenor, gave the duet, Fugle, Mlle. Faurie and Carrelletti by Ponce. The concert opened with the singing of the Star Spangled Banner by the entire group in costume. This was one of the most magnificent programs of the kind ever staged in San Francisco.

RUSSIANS TO TOUR AGAIN

The Russian Grand Opera Company, the operatic troupe which came to this country last season for a brief tour, after a five-year hazardous sojourn in the Orient and Far East, has been taken over by S. Hurok, New York concert manager, who will direct its destinies in the United States and abroad for the next few years. The adventures and experiences, during the last half decade of this group of versatile artists, who were stranded in the Caucasus when the world war ended all Europe, offer material for a thrilling work of fiction. Unable to return to Russia proper, or communicate with their homes, with railroads and cables being utilized for the mobilization of troops, and facing an uncertain and precarious future they determined to cross the steppes and reach the far eastern coast of Siberia. It was a long and arduous journey, unrelieved of hardships and suffering due to the intense Siberian frosts, before they reached the port of Harbin.

With flames of war spreading across the seven seas and showing no signs of early abatement, the members of the company conferred and resolved to keep their organization intact, in order to replenish their diminishing resources. Informally announcing a series of engagements in Harbin and surrounding towns, they were joyously received by the populace, which rarely had an opportunity of hearing the operatic masterpieces of its own land. The news of their success spread rapidly and they were invited to make a tour of Japan. This offer was accepted. It marked the initial step in a series of arduous journeys to the Orient, through every nook and corner of the immense sweeps of territory in the Orient and far east. Five years were spent in this invasion, which brought them to points on the globe still to come in contact with civilization. Privation, hunger, tropic fever and terrific heat were among the daily possibilities haunting them at numerous intervals on land. And as most of the journeying in that part of the globe is on high seas, they covered more than once beneath the lash of an Indian monsoon.

This field being finally exhausted and with their slim savings dribbling away, the company undertook a voyage to the United States, although unknown and unsolicited. America's welcome to this valorous group of artists and their performances of masterworks seldom, if ever, heard in this country was cordial and friendly. Professional critics were particularly impressed by the zeal and enthusiasm with which each artist endeavored to perform for the people. Moreover, the exceptionally high percentage of first-class voices, not only among the principals but also among the choral units, created the most favorable comment. From the professional musicians came words of approval for the authentic and realistic style in which the operas were staged. And the staunchest supporters of the company, the general opera-loving populace, enjoyed the colorful and melodic music, which is a studied inheritance of most Russian composers, the unique staging and the spirited manner in which the performances were presented.

The conclusion of the New York engagement brought the tour to a close, and once again the company found itself stranded. Hurok, who is of Russian antecedents and devoutly interested in the arts of his former native land, came to the rescue of the ex-companists. After attending to the personal wants of the artists, he arranged to have them spend a well-deserved rest during the present summer months. His plans for the future include a thorough reorganization of the company in every department so that the company will be fully prepared for a trans-continental tour next season beginning in October. As a preliminary step, he has already engaged the services of a number of additional notable

principals. Among these are Nina Guosva, a lyric soprano well known to the opera houses of Petrograd and Moscow; Zina Ivanova, a dramatic soprano, also acquainted with a high reputation in Russia; Maria Zelunovo, a mezzo-soprano, recently arrived from Harbin and Victor Vassily, a noted conductor from the Marinsky Theatre in Petrograd. Negotiations are pending for the acquisition of a brilliant tenor and a famous coloratura.

The regular repertoire of the company—numbering sixteen of the most important Russian operas—will be augmented by seven, none of which have ever been presented in this country. They are Mousorgsky's Kouzanskina, conceded by noted musicians to be even superior to his Boris Godunoff, Glinka's Ruslan and Ludmilla, one of the earliest works of a pioneer the "nationalistic" school; Rimsky-Korsakoff's Sadko excerpts of which are familiar to concert-goers and followers of the Russian Ballet; Rubinstein's stupendous Nero, rarely produced even in its native land; Tschalkowsky's Mazeppa, the popular overture of which is frequently met with on concert programs, and two works by composers comparatively unknown here: Camorra, a comic opera, by Esposito, an Italian making his home in Moscow, and A Night of Love, a burlesque potpourri of a number of standard operas, by the modern composer, Valentini.

With new and renovated sets of scenic investitures, costumes and mechanical equipment, and with the choral units and ballet corps augmented and strengthened, the Russian Opera Company will be rated among the foremost touring companies during the coming season. San Francisco will be visited when a limited season will be given under Selby C. Oppenheimer's management.

Lucille Bresse Hammond, with her youth, personality and lovely voice, enhanced by fresh beauty and sweetness, is deserving of the admiration that the many audiences before whom she has been recently appearing have bestowed upon her. Possessing a rich mellow soprano voice, unquestionable musicianship and emotional expression, Mrs. Hammond can lay claim to the three rare qualities found in an excellent singer. She sings her songs in splendid artistic style and succeeds in reaching the heart of her hearers by her manifestation of the human element and inner thought of each number. During the month of October, Mrs. Hammond will appear before the Victoria Corona Club and also at one of the leading societies in Mill Valley. In November Mrs. Hammond will sing for the members of the Mills Club. It is to be hoped that others of our leading organizations will avail themselves of the privilege of hearing this unusually charming and gifted young artist.

C. H. A.

Corinne Goldsmith, the well known pianist, teacher and accompanist, announces a busy winter season. Her studio is located at 106 Jordan Avenue, Telephone Pacific 611, where she is achieving splendid results with her pupils. Her repertoire is extensive and includes the children's classes in which she teaches the Progressive Series of Piano Lessons. This excellent course is most comprehensive in its scope and embraces ear training, sight reading, musical history, harmony and the theory of music; it has been recommended and endorsed by many well-known artists. Miss Goldsmith has performed for the Pacific Music Society, and also appeared as accompanist on programs with well known singers and violinists of the Bay region. Her serious work, delightful interpretation and true musicianship places her among our best musicians on the Coast.

Irene Meussdorffer gave a song recital with six of her pupils on Monday, August 28th, at her studio, 601 Kohler & Chase Building, Walter Frank Wenzel played the accompaniments, and played two very beautiful solos.

The following program was rendered: Duet, Hansel and Gretel (Hummerdick), Mrs. K. Ostrander and Irene Meussdorffer; Elliland—(a) Stilles Leid, (b) Frauen Worth, (c) Rosenzweig, (d) Kinder der Progressive Series of Piano Lessons, (e) Die Hasen Garmet der Figtar (Mozart), Sylvain (Sinding), A Dream (Bartlett), Mrs. Emma Casserly; Lullaby (Gretchenhoff), In the Silent Night (Rachmaninoff), A Little Breeze (Gerda), Miss Olga Antipin; Letter Duet, (Marriage of Figaro) (Mozart), Miss Grace Cole and Irene Meussdorffer; Deh vieni non tardar, Marriage of Figaro (Mozart), Mrs. Emma Casserly and Irene Meussdorffer; Songs my Mother taught me (Dvorak), Doll's Song (Hoffman's Tales), (Offenbach), Miss Grace Cole; Du meines Herzens Knechtchen, (R. Strauss), Der Schmied, (J. Brahms), Ah-Rendini, (Rossi), Song of India, (Rimsky-Korsakoff), Mrs. K. Ostrander; Duet: Hoffman's Tales, (Offenbach), Mrs. Lulu Bennett and Irene Meussdorffer; Were My Songs With Wings Provided, (Hahn), Consolation, (Weyckling), In the Time of Roses, (Reichardt), Ovation, (Fontenailles), Birth of Morn, (Leon), Mrs. Lulu Bennett; Nocturne (Chopin), Golliwog's Cakewalk (Debussy), Walter Frank Wenzel; Thank God for a Garden, (Del Riego), Miss Nita Fine; Duet: O, That we two were Maying, (Nevin), Miss Cole and Mrs. Ostrander.

Besides teaching all summer, Miss Irene Meussdorffer sang at the Luncheon of the Girls' High School Alumnae at the Fairmont Hotel, at the graduating exercises of the Executive High School of Commerce at Yerba Buena Island, for the sailors at the Detention Camp, and at the Hospital. She sang twice for the Radio, receiving messages from all parts of the State, asking her to sing again. She sang for the Bulletin and for the Examiner. Walter Frank Wenzel was the accompanist, for the above programs, with the exception of the Bulletin Radio Concert, Mrs. Elsie Cook Hughes, accompanying Miss Meussdorffer.

Karl Heine a talented boy pupil of Mrs. H. I. Krick, of Forest street, Oakland, gave a piano recital of ten numbers from memory at the American Talent Club on Lakeshore boulevard, Oakland, on Saturday evening, September 23d. Karl has played on numerous previous occasions, and has always, as on this occasion, been enthusiastically received and encored. He is the son of Mrs. M. Heine of James avenue, Oakland. This most recent appearance of Karl Heine was again an unqualified success. The club rooms were crowded, even standing room being at a premium. The young pianist is but sixteen years old, and made such an impression that he had to respond to many encores. He received numerous floral pieces and other tokens of appreciation. Special enthusiasm was aroused by his playing of the Liszt, Leschetitzky, Wollenhaupt and Chopin numbers. The complete program was as follows: Part I—Prelude, Op. 28, No. 18 (Chopin); Papillon, Op. 43, No. 1 (Briegleb); Consolation, Op. 20, No. 3 (Mendelssohn); Theme Op. 10, No. 5 (left hand alone) (Pirkhert); Fantaisie Elegante (from the Opera Faust) (Gounod-Leybach). Part II—Valse, Op. 70, No. 1 (Chopin); Gavotte in C Minor (Karganoff); Serenade (Schubert-Liszt); Grand March de Concert, Op. 19 (Wollenhaupt) Intermezzo in Octaves, Op. 44, No. 4 (Leschetitzky).

Miss Rosabelle Warfield, a successful young California coloratura soprano, who studied formerly with Mme. Isabelle Marks, and who has recently made an enviable reputation for herself in London, spent two summer months in Lodi, her home town, and has returned East. She is under the management of the Metropolitan Musical Bureau, in the East Miss Warfield is known under the professional name of Miss Rosabelle De Long. She appeared in many concerts of her own before music clubs, and also has made a number of talking machine records which are much in demand. She has already been the subject for a number of concerts for the ensuing season. Miss Warfield studied in the East with Clara Novello Davies, and coached with Richard Hageman and Tindiro Ferrari. She appeared in minor roles at the Metropolitan Opera House, with which institution she will be associated during the new season.

Mr. Levitzki consistently maintained that an artist should retire every few seasons from public appearances for a brief period and devote himself to the enhancement of his own gifts. He had always looked forward to such an opportunity and found it in the interim between his Australian tour and the coming American tour. His decision made up, he steadfastly refused flattering offers to appear in Budapest, Berlin, Paris, London and other European centers, but spent his time in seeing the life of the world and hearing the music of the world rather than in being seen and heard himself.

There is no doubt that this temporary retirement of Mr. Levitzki will result in increased dividends by his audiences. He is recognized as one of the few completely equipped pianists before the public today. As one Australian critic aptly put it, "The immense enthusiasm which his playing arouses is justified by his truly remarkable union of the highest qualities of heart, head and hand in pianism."

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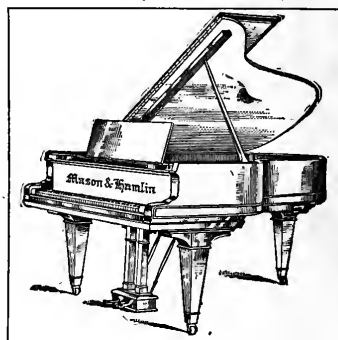
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REJUVENATION OF MADAME FARRAR'S VOICE RESIDENT ARTISTS GET GREAT OVATIONS

ASTOUNDING IMPROVEMENT IN DISTINGUISHED DIVA'S INTERPRETATION AND VOCAL QUALITY—VOICE IMPROVEMENT DUE TO ALBERT E. RUFF, NEW YORK VOICE SPECIALIST—CLAUDE GOTTHELF PLAYS ACCOMPANIMENTS WITH ARTISTIC REFINEMENTS—FARRAR RECEIVES THRILLING OVATION—NEW CURRAN THEATRE PACKED WITH PEOPLE SITTING ON STAGE

BY ALFRED METZGER

The regular music season of San Francisco opened at the new Curran Theatre last Sunday afternoon, October 8th, when Geraldine Farrar gave her only concert in this city before a crowded house under the direction of Frank W. Healy. It was indeed an auspicious beginning, for those eager to hear the eminent American diva did not only occupy every available seat in the handsome and spacious new edifice, but at least two hundred were seated on the stage. Before resuming the detailed criticism of this event we feel obliged to record here an experience that will prove of the greatest interest to vocal teachers and vocal students.

The writer had been disappointed in Mme. Farrar's voice quality and mode of employing her vocal art to such an extent on previous occasions that he had

Dr. Alexander, a noted voice specialist, who told him that he had "nodes" on his vocal chords which would require an operation. He would have to stop singing during six months, and even at the expiration of that time, the doctor could not definitely assure him as to whether he could use his voice then or not.

Mr. Keefer hesitated to undergo the operation under such circumstances. About this time Mr. Keefer met Mr. Cowles, to whom he related his experience, and the latter told him that he could recommend a voice specialist who had done wonders for him in this same direction without any operation being necessary. Upon hearing this Mr. Keefer asked Mr. Cowles to be introduced to Mr. Ruff who, upon examining his vocal chords, assured him that he could cure him without an operation. Mr.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO CONQUERS EASTERN MUSIC PUBLIC AND CRITICS—MUSICAL REVIEW'S STAND REGARDING CALIFORNIA ARTISTS EMPHATICALLY VINDICATED—COLUMNS OF PRAISE IN LEADING DAILY PAPERS AND CHEERING AT CONCERT FEATURES OF VERITABLE TRIUMPHAL MARCH THROUGH THE EAST

BY ALFRED METZGER

Occasionally we can not resist the temptation to throw out our chest and exclaim: "We told you so." This inclination to gaily call attention to the verification of our predictions is specially strong when it concerns California artists. We have had such an uphill fight to gain grudging recognition from people in authority for our distinguished resident artists that every time such artists justify our predictions by securing recognition in music centers, where only the highest form of art is given due recognition, and where strangers have difficulty in being welcomed in the fold, it represents the only reward we care to receive for our cheerful service in behalf of our resident artists. The Pacific Coast Musical Review recognized the artistic worth of the Chamber Music Society of

of the Chamber Music Society of San Francisco: "The Conquering Californians," and underneath the picture the following caption: "String Quartet—Messrs. Persinger, Ford, Firestone and Ferner—of the Chamber Music Society of San Francisco, which carried all before it at the Berkshire Festival. On the right with Flute, Elias Hecht, Founder and Sustainer of the Society." But what is the use quoting little extracts; let us republish in full what Mr. Parker has to say regarding the impressions made by the Chamber Music Society of San Francisco at the Chamber Music Festival in Pittsfield:

Similarly, Mrs. Coolidge sought a measure of new adventure in the players upon stringed or wind instruments, the assisting singers, summoned to Pittsfield



MARGARET BRUNTSCH
A Famous Daughter of California Who, After Many Triumphs in Europe, is Spending the Season at Home—Manners or 'Who Who' Encourage California Artists Have Here an Opportunity to Show Their Sincerity
(See Page 11, Col. 1)



FREDERIC BRYESCHWEILER
The Distinguished Oratorio Leader, Composer and Organist Who is Now Ready to Enlist Aspiring Young Vocalists in the First Genuine Oratorio Society Ever Organized in San Francisco
(See Page 3, Col. 2)



GEORGE KRIGER
Piano Soloist, Offering "Once 'n' A Minor"—Grieg—at the California Theatre's Sunday Morning Concert, October Fifteenth

made up his mind not to be subject to a like disappointment this time and therefore was about to let someone else review this event. On the day prior to the concert, however, Noah Brandt brought to our office a gentleman whom he introduced as Albert E. Ruff, a New York voice specialist who had been treating Mme. Farrar's voice during the last year. Mr. Ruff turned out to be the most interesting exponent of the anatomical school of voice training we have had the pleasure to meet.

Mr. Ruff told us that he taught Eugene Cowles, son of the famous Bostonian basso. You possibly remember a Mr. Keefer, possessor of a magnificent baritone voice, who made such an excellent impression while here with the Chew-Chin-Chow Co. It seems that after leaving San Francisco Mr. Keefer's voice went back on him gradually until when he arrived in New York he went to a

Keefer thereupon called on Dr. Alexander, his own specialist, and told him what Mr. Ruff had said. Dr. Alexander thereupon advised Mr. Keefer to permit the treatment as without operation no harm could possibly be done.

After three weeks' treatment Mr. Keefer was thoroughly cured and sang better than ever, and Dr. Alexander, a noted voice specialist, sent for Mr. Ruff, congratulated him upon his success and confessed to him that up to that time he had thought such a cure impossible, either in so short a time or without an operation. And from that time on he consulted with Mr. Ruff on many of his cases and recommended to vocal artists or speakers whose vocal organs needed muscular treatment to consult with Mr. Ruff. A year ago last August Mme. Farrar went to Dr. Alexander regarding consultation about her voice, which had

(Continued on Page 10, Col. 1)

San Francisco from the very first year it made its appearance, and we followed its rapid progress toward higher aims and aspirations from year to year, until we could cheerfully accord to it the palm of musicianly companionship with the leading ensemble organizations which we had heard. When, therefore, we read in the Boston Transcript of Monday, October 2, over the signature of that astute critic, H. T. Parker, that "in this piece (meaning the Ravel Quartet) The Flonzaleys, The Londoners, might hardly have excelled these Californians," our courage in overcoming the difficulties of publishing a music journal is revived, and we feel that we are really doing something for our resident artists, because we seem to accidentally understand the requirements of the East.

And so we quote with an element of pride the following inscription in bold type over a picture, four columns wide,

for this festival of 1922. From Europe, for example, more particularly from Stuttgart, she brought the Wendling String Quartet. Never before had it been heard in America, although the leader was through brief and distant day concert-master of the Boston Orchestra. By all accounts it is not particularly renowned in Germany itself. Tested by actual performance, it fell appreciably below the expectation of exacting audiences. Therefore some pined for the Bohemians of Prague, for other quartets of late come from Central Europe for the admiration of London and Paris. For Offset, Mrs. Coolidge had from California the String Quartet of the Chamber Music Society of San Francisco—to print in full its ample "name and style." Not too many in the East were aware of its existence; fewer still of its merit. Sharing in the performance of Schubert's oc

(Continued on Page 10, Col. 3)



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TWENTY-SECOND YEAR

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.
 Of Pacific Coast Musical Review, published weekly at San Francisco, California, for October 1, 1922.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 435, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
 Names of: Post office Address:
 Publisher, The Musical Review Company, 26 O'Farrell St., San Francisco
 Editor, Alfred Metzger, 26 O'Farrell St., San Francisco
 Managing Editor, None.

2. That the names and addresses of the owners are:
 The Leighton Press, 510 Mission St., San Francisco
 2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give name and the names and addresses of stockholders owning 1 per cent or more of the total amount of stock.)

3. That the names and addresses of the persons holding the security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

ALFRED METZGER,
 (Signature of editor, publisher, business manager, or owner.)
 Sworn to and subscribed before me this 1st day of October, 1922.

JOHN MCALLAN,
 Notary Public in and for the county of San Francisco, State of California.
 (My commission expires April 12, 1925.)

VINDICATION OF RESIDENT ARTISTS

Upon the front of this issue will be found quotations from the Boston Transcript of which famous American daily newspaper H. T. Parker is the distinguished critic on musical subjects. In something over a page devoted to the Chamber Music Festival in Pittsfield, sponsored by Mrs. Coolidge, the Chamber Music Society of San Francisco carries away first honors. This splendid recognition of the Chamber Music Society and its individual members does not surprise the Pacific Coast Musical Review. Indeed, we would have been greatly astonished, and would

have lost a considerable amount of our respect for the Eastern music critics, if the evident merit of the organization had not been recognized.

But what we are specially rejoicing in is the fact that our position regarding the merit of our resident artists of distinction is thoroughly vindicated, and that any manager or music club or any portion of our musical public that insists that resident artists of unusual artistic qualifications residing among us any length of time, lose any of their prestige by becoming "local," and therefore also lose some of their value regarding adequate remuneration, is simply basing such assumption upon a very unjust, very harmful and very weak foundation. California should be PROUD to have one of its own organizations score such decisive artistic triumphs away from home. Instead of making artists feel ashamed that they have become identified with California's "local" artists, they should be made to feel as if they had reason to feel gratified with their decision. Instead of cutting their material value down to the bone, they should be remunerated as much as Eastern artists are remunerated when they visit us.

Don't you think for one moment that the Chamber Music Society of San Francisco is the only institution in California, nor includes in its ranks the only individual artists who are entitled to the homage paid them by Eastern critics. If the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, were to visit the East, the story would be the same. We could mention a number of instrumental and vocal soloists in California who would also be greeted with enthusiasm. There are, no doubt, organizations in Los Angeles that would be hailed with joy in the East. And so we trust that the "sneering" attitude of certain snobs of the musical public toward resident artists of California will be affected by this unquestionable victory of the Chamber Music Society of San Francisco.

READY FOR ORATORIO SOCIETY

The more we listen to Frederick Brueschweiler, the distinguished Swiss composer and oratorio leader, the more we are convinced that he is the man we were looking for when we asked for a musician sufficiently experienced and of sufficient international reputation to act as the founder of a genuine Oratorio Society for San Francisco, fully on a par in artistic merit to our symphony orchestra. While arrangements are being under way to give the new Oratorio Society a solid financial foundation, Mr. Brueschweiler has declared himself ready to roll up his sleeves and begin the work so that the debut of the San Francisco Oratorio Society will be emphasized by the first REAL music festival ever given in this part of California.

It may be of interest to our readers to know that Mr. Brueschweiler is not only noted as an oratorio and choral conductor of distinction, but that he has also gained great prominence as composer. He has written not less than seventy-five male choruses all of which are published, and a large number of choruses, cantatas and other compositions for mixed chorus. He has also composed other works with which well informed musicians are familiar. It has been decided to begin enrolling members. Mrs. Mary Carr Moore, one of the most prominent and most industrious of our club members and musicians, has kindly offered her services. John Whitcomb Nash, one of the most enthusiastic and able among our vocal pedagogical fraternity and soloists, has also extended his valuable assistance. No doubt others will gradually come into the fold.

The Oratorio Society wants two hundred and fifty active members, that is singers, and five hundred associate members, meaning subscribers to the concerts. The voices must be young and well placed and in order to secure the co-operation of all vocal teachers Mr. Brueschweiler has not only pledged himself to us to refrain from giving singing lessons in private, but to give every student who is worthy an opportunity to sing solo parts, and in addition to PUBLISH ON EVERY PROGRAM THE NAME OF THE TEACHER WITH EVERY MEMBER TAK-

LET'S GET TOGETHER!

The Musicians' Club of San Francisco believes that all REPRESENTATIVE members of the Musical Profession like to know each other. There is no finer opportunity to meet socially than at the handsome new Club Rooms at 533 Sutter Street. In order to give every reputable male musician or music lover an opportunity to discover the great advantages to be derived from associating socially with his colleagues the Musicians' Club has reduced its initiation fee from \$25 to \$10, which reduction is only good during thirty days from October 15th to November 15th. Regular dues are only One Dollar per month. There are also monthly club dinners and other social events. Application blanks may be obtained from any member of the Musicians' Club, from John Raith, Secretary, 1434 Post St., from Vincent de Arrillaga, President, 2315 Jackson St., or from the Editor of the Pacific Coast Musical Review, 801 Kohler & Chase Building.

LET'S GET TOGETHER!

The above space is donated by the Editor of the Pacific Coast Musical Review for the good of the cause of Music.

ING LESSONS DURING THE TIME OF HIS CONNECTION WITH THE ORATORIO SOCIETY. This is something entirely new in the way of recognition of the work of resident teachers, and in line with the policy of this paper to reward resident teachers for the excellent work they are doing. It seems every vocal teacher should give Mr. Brueschweiler his or her fullest co-operation in this work. Until a separate office is being established all applications should be addressed to Frederick Brueschweiler at the editorial rooms of the Pacific Coast Musical Review, 801 Kohler & Chase Building. Well then, let's begin!

THE ANNUAL EDITION

In addition to delays of copy and advertisements from Eastern and Southern California artists and managers, there has now been added the inconvenience of moving the printing office of The Leighton Press, so that publication of the Twenty-third Anniversary Edition of the Pacific Coast Musical Review can be definitely announced for October 28th, or two weeks from today. It will be a very excellent number and no one will have reason to feel ashamed of the company in which he or she will find himself. Owing to this delay, which is really necessary every year, if it is desired to have the edition as representative as possible of the musical activities of California, there is still time for anyone to make reservation who has not done it so far. More than half of the edition is now ready, but since all advertising pages are faced by reading pages and, since our annual editions are not too voluminous, any space in the publication is valuable. If any of our artists have anything to tell regarding their activities of the past season or what they intend doing during this new season, we shall be glad to give them space, but they must not blame us when they are omitted owing to their own failure to keep us informed.

NEW YORK SEASON OPENS WITH SAN CARLOS

Chamber Music Society of San Francisco the Talk of the East—Fortune Gallo Has Two Vocal "Finds"
This Season—San Carlos Appear Before Crowded Houses.

BY ROSALIE HOUSMAN

NEW YORK, October 5.—The music season has officially started, with the annual festival at Pittsfield, Mass., which has become, through the liberal courtesy of its patron and founder, Mrs. Frederick S. Coolidge, the mecca for musicians and for new music. This year the prize was won by a Hungarian, Leo Weiner, for a string quartet, which, in the opinion of the critics and musicians present, is a sane, modern work, idiomatically written. Unfortunately, I could not go to Pittsfield this season, but I have been in communication with a number of people who were present, and the consensus of opinion has been the sensational success of the San Francisco Chamber Music Society, who will be heard here in New York next Tuesday afternoon, Oct. 10, at Aeolian Hall. They were the sensation of the three days' music, and when one stops to realize that this place has been, and is, the meeting place of the world's best organizations, and that the audiences are picked (the affairs being purely invitational with a long waiting list) their success is that much more important, and far-reaching. I have heard it said that they are the only all-American quartet in America—quite a distinction, per se. I am sorry I did not hear Mr. Brescia's quartet, about which I received varying reports, as I should have been happy to have discussed it in these columns. Mr. Hecht's playing, and his personal responsibility for the organization, have received their just due from press and public alike. At their New York recital they will do a Beethoven quartet, Mrs. Beach's quintette, and a quartet of Dohnanyi.

The San Carlos Grand Opera Co. is playing to packed houses at their annual engagement, where they are giving a repertoire season with excellent casts, efficient stage direction, well-chosen scenery, and splendid, well-routined choruses. This year they are playing at the Century Theatre by joint arrangement with the Shuberts. Some of the names are new to me, and many of the old favorites are still to be heard and applauded. Among the guest artists are Marie Eppold, Anna Fita, Tamaki Miura and Dorothy Jordan, whose Carmen is individual and well sung. I have heard a fine performance of Rigoletto with Vicente Ballester in the name part, and with Lucchese singing an appealing Gilda. In the Cavalliera I heard the new Mexican soprano, Maria Escobar, who is truly a find, of whom Mr. Gallo can well be proud. She is a good actress, a singer with velvet in her voice and one who sings on high. She won golden notices also in Forza del Destino, and made a great impression on press and public. Genaro Barra, a tenor whose name is new to me, is the other find of the season, as far as I am able to judge his singing in Gioconda a few nights ago, when he brought down the house, and he has also been successful as Turiddu and the Duke. He is young, graceful, his voice is not forced and is unusually sweet. He will go far and about, and prosper wherever he sings. There are two weeks more to the season, and among other operas to be heard are the Jewels, Boheme, Otello and, perhaps, Salome.

SYMPHONY SEASON BEGINS NEXT FRIDAY

Next Friday afternoon will mark the opening of the twelfth season of the San Francisco Symphony Orchestra and what promises to be the most successful year in the history of the organization. The orchestra will again be under the splendid leadership of Alfred Hertz, it being his eighth season as conductor. This season's concerts will be given in the new Curran Theatre on Geary street.

As in previous seasons, the symphony concerts will be arranged in pairs, the Friday program being repeated on the following Sunday. For the first pair an admirably balanced program has been arranged, consisting of the Brahms Symphony No. 1 in C Minor, the Mephisto Waltz of Liszt, which is new in the repertoire of the orchestra, and Stravinsky's "L'Oiseau de Feu." The Stravinsky suite was given its first San Francisco performance at one of last season's concerts, having been received with unbounded enthusiasm because of its spirit and color and the ingenious instrumentation employed.

The symphony box office at Sherman, Clay & Company's continues to be the scene of much activity, season tickets still being sold for both the Friday Symphony and Sunday Symphony as well as the Popular Concert series.

THE MUSICIANS' CLUB

Membership in the Musicians' Club is increasing rapidly and interest in the club's activities is spreading. The Wednesday luncheon this week was attended by twice as many members as the first one a week ago, even Alfred Hertz found time after rehearsal to have a bite, and a chat with those of us that you can always find where there is something good to eat, as Mrs. Coghlan pointed out. The San Francisco Musical Club's Founders' Tea. This (Saturday) evening the Musicians' Club is holding a whist party at its club rooms, 533 Sutter street, and it will be a Ladies' night. So members better come "home" tonight and assist in paying the honors properly. President Arrillaga is working hard these days, and he, as well as "Tax Collector" Rath, should be commended for the work they do by themselves. So don't forget. The time is eight o'clock, the place is 533 Sutter street, and there will be the Girl, too.

FOUR ABLE VOCALISTS IN FINE PROGRAM

Mrs. Alfred W. Hillback, Miss Augusta Hayden, Mrs. Harold M. Olsen and Mrs. Ward A. Dwight, Delight Large Audience

Century Club Hall was crowded to the doors on Thursday evening, October 5th, when Mrs. M. E. Blanchard presented the following artist-students: Mrs. Alfred W. Hillback, soprano, Miss Augusta Hayden, mezzo soprano, Mrs. Harold M. Olsen, mezzo contralto and Mrs. Ward A. Dwight, contralto. The program which contained a number of most representative vocal compositions consisted of solos, duets and quartets by the young vocalists already named. M. Anthony Linden, flutist, and Miss Edna Horan, violinist, were the assisting artists.

As all events under the direction of Mrs. M. E. Blanchard and this most recent event had the earmarks of sincerity and thoroughness. The ensemble numbers were sung with fine decision, grateful blending of voices and uniformity of phrasing. Specially effective was the concluding number entitled Ring Out Wild Bells, by Gounod-Root, wherein the four singers attained a power of expression and virility of phrasing which caused enthusiasm among the delighted listeners.

Mrs. Dwight added to her many admirers by utilizing her fine, rich contralto voice to such excellent advantage that the resonance of her voice, the depth of her interpretation and the clarity of her diction were prominently identified. She sang with the conviction of those thoroughly imbued with the spirit of the composition. Miss Augusta Hayden, who adds to a naturally charming voice of fine bell-like quality a most enchanting personality, sang both in her solo and ensemble numbers with ease and assurance, investing her interpretations with graceful color effects that accentuated the various sentiments expressed by the composer. Distinction of diction, contrasting emotional effects and careful voice production belong to the features most prominent in Miss Hayden's interpretations.

Mrs. Hillback predominated in her clear and exact colorature work which she applied specially well in the duet from Lakme and in Bishop's Lo, Hear the Gentle Lark. While Mrs. Hillback's voice is really more of a lyric soprano than a colorature voice, it possesses sufficient flexibility and clearness to adapt itself gratefully to fioritura singing. Both technically as well as emotionally Mrs. Hillback gives a very impressive exhibition of vocal art.

One of the very finest voices we have heard is that of Mrs. Olsen. While we can not possibly get used to the expression of "mezzo contralto," which so many teachers employ, we would classify Mrs. Olsen's voice as a genuine mezzo soprano of which there are but very few. The voice possesses pliancy, warmth, excellent range, and evenness throughout all positions. It is used with fine intelligence and artistic effect. Her intonation is also very gratifying and both in her ensemble numbers as well as solos Mrs. Olsen revealed herself as a very gifted vocal artist.

M. Anthony Linden played a few flute solos as well as an obligato with that richness of tone and purity of intonation as well as judicious phrasing which has made him such a favorite artist in this city. The violin obligato of Miss Edna Horan added considerably to the representative character of the concert. Both as to tone and pitch Miss Horan met fastidious requirements, and her technique, coupled with a most intelligent grasp of the emotional values of the works she interpreted, added to her prestige as an artist. Miss Horan is a very apt artist-student of Sigmund Beel. Mrs. M. E. Blanchard played the accompaniments with refined musicianship and careful precision.

The complete program was as follows: Quartettes: (a) "Was April (Nevin), (b) Snowflakes (Cowen), (Mrs. Hillback, Mrs. Olsen, Miss Hayden, Mrs. Dwight); (a) "Ah! rendimi (Mittrae) (Rossi), (b) Hahnens (Carmen) (Bizet), Mrs. Dwight; (a) I List the Trill (Natoma) (Herbert), (b) Trees (Rashach), (c) There's a Lark in My Heart (Spross), Miss Hayden; Duet: Sous le dome (Lakme) (Delibes), Mrs. Hillback and Mrs. Olsen; Flute: (a) Romance, (b) Scherzo (Widor), Mr. M. Anthony Linden; Emily Seymour Linden at the Piano; Aria (St. Matthew Passion) (Bach), with violin obligato, Mrs. Olsen and Miss Horan; Duets: (a) That We Two Were Maying (Nevin), (b) Serenade (Le roi Pa dit) (Delibes), Miss Hayden and Mrs. Dwight; (a) Des oiseaux (Hue), (b) The Rose Enslaves the Nightingale (Rimsky-Korsakov), (c) Arlette (Vidal), Mrs. Hillback; (a) L'heure exquise (Poldowski), (b) Clavellitos (Valverde), Mrs. Dwight; (a) Irish Folk Song (Footie), (b) Spring Flowers (Reinecke), with violin obligato, Miss Hayden and Miss Horan; (a) Liliacs (Brahms), (b) Cradle Song (Gretschindrov), (c) Hayfies (Le roi Pa dit) (Delibes), Mrs. Olsen; Lo, Hear the Gentle Lark (Bishop), with flute obligato, Mrs. Hillback and Mr. Linden; Quartette: Ring Out Wild Bells (Gounod-Root), By Request.

NOTICE TO OUR READERS

On account of the crowded condition of the paper we are regretfully compelled to omit this week's installment of John Whitcomb Nash's exceedingly interesting and instructive series of articles on the art of singing. However, this installment will appear without fail next week. Our excellent Trans-Bay Letter by Elizabeth Westgate will meet the fate of postponement this week.

HOTHER WISMER'S VIOLIN RECITAL

Well-known San Francisco Violinist, Assisted by Miss Dorothy Pasmore, 'Cellist, Impresses Representative Music Lovers.

BY ALFRED METZGER

Whenever Hother Wismer, the well-known violinist, gives a concert it is invariably sold out, and the most recent event given by this highly esteemed musician at Sorsolis Club Hall on Thursday evening, October 5, was no exception. People were sitting out in the hall and some of them did not mind standing up. Mr. Wismer's programs always are characterized by two essential features. They contain only compositions of the highest artistic rank and they usually introduce either a composition entirely new to our musical public, or one that has never been heard or is rarely heard. The program presented on this most recent occasion contained works by Bach, Schumann, Gade, Schubert, Wilhelmj, Handel-Halverson, Haydn, Joachim, Max Bruch, De Grassi and Viennetemps. It will here be seen that Mr. Wismer paid a high compliment to Signor de Grassi by placing him in such distinguished company and the selection was well justified, for Signor de Grassi's Valse Serenade is a very ingenious and graceful composition which was most artistically interpreted by Mr. Wismer.

The "novelty" on this occasion was the Allegro maestoso movement from Joseph Joachim's Violin Concerto op. 11 with a very difficult and elaborate cadenza which Mr. Wismer interpreted with much brilliancy and accuracy. Indeed throughout the program Mr. Wismer revealed his sincere musicianship, playing as if he had devoted much careful study to the preparation of every composition. His phrasing was intelligent, technically he played with precision and deliberation, while his tone was always true and thoroughly clean. In Edgar Thorpe Mr. Wismer had an accompanist who fitted in well with the solo work, and who interpreted the piano part with a thorough grasp of the emotional and technical requirements of the respective compositions.

Miss Dorothy Pasmore was the assisting artist on this occasion and as usual this delightful 'cellist acquitted herself in a manner thoroughly in accord with approved artistic principles. Together with Mr. Wismer she played the Passacaglia by Handel-Halverson and Sonata in D by Haydn, both musicians bringing out the inherent beauties of these works so as to satisfy those who are strict in their desire to retain musical conventionalities. The ensemble work in these compositions was excellent and the enthusiasm aroused among the large audience was well justified. Everyone who attended this concert was in sympathy with the opinion that it was one of the most enjoyable musical events heard in this city during the year.

The complete program was as follows: Prelude and Fugue in A Minor, for violin alone (J. S. Bach), Hother Wismer; Violin Solos—Romance, Op. 94 (Robert Schumann), Two Folk Dances in Northern Character, Op. 62 (Niels Gade), Romance, Op. 11 (Chopin-Wilhelmj), Hother Wismer; Violin and Cello—Passacaglia (Handel-Halverson), Sonata in D (Haydn), Adagio—Tempo di Menuetto, Miss Pasmore and Mr. Wismer; Violin Concerto, Op. 11 (Joseph Joachim), Allegro Maestoso, Cadenza by Joachim; Violin Solos—Allegro guerriero—Adagio Cantabile—from Op. 46 (Max Bruch), Valse Serenade (Antonio de Grassi), Andante B Minor, Op. 19 (Viennetemps), Hother Wismer.

MILLS COLLEGE MUSIC CLUB'S RECEPTION

The Music Club of Mills College held open house in the new Music Studio Building Wednesday afternoon, October 4, from 4 to 6. Miss Marian Handy, the president of the club, received with several members of the music faculty, including Luther Marchant, Mrs. Lauretta V. Swanson, Wm. J. McFadyen, Mr. V. Caruth, Edward F. Schneider, and Miss Catherine Umer. The commodious reception rooms of the studio were profusely decorated with campus flowers and the entire studio was open for inspection. Miss Eleanor Landberger played Grieg's Norwegian Wedding March and Mr. Marchant, chairman of the music department, sang several old English songs as well as negro melodies.

The preceding evening the music club held its regular monthly meeting, the subject being English Composers. Miss Alice Bumhaugh led the discussion, reviewing the music history of Percy Grainger and Granville Bannock. The work of the latter is of particular moment as he is studying the human voice, using it as an orchestra. To illustrate the work of the composers Miss Eleanor Landberger played three numbers from Cyril Scott and Miss Audrey Kingdon and Mrs. Marian Beckwith played Autumn and Noel, by Bannock.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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CITY ENGAGES S. F. SYMPHONY ORCHESTRA

First Time in Musical History of America That a
Municipality Gives Bona Fide Symphony for
the People at Popular Prices.

The San Francisco Symphony Orchestra, Alfred Hertz, conductor, will give five popular concerts this coming season under the auspices of the Auditorium Committee of the Board of Supervisors. This announcement is one of the most important that could be made, from a musical standpoint, as it is the first time that an American Municipality has ever directly employed an organization of such fame and magnitude. That the City of San Francisco should have officially recognized this musical factor in the life of the community is a splendid thing and it only remains for our citizens to respond heartily by their attendance.

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, announces that the spacious Exposition Auditorium will be the scene of the concerts, which will be given at intervals of about four weeks. The first concert, starting Monday evening, Theatregoers will be given in the evening: Wednesday, November 8; Saturday, December 5; Thursday, January 4; Thursday, February 1, and Thursday, March 1.

On account of the immense seating capacity of the Auditorium the rates for seats, all of which will be reserved, will be very low, ranging from twenty-five cents to one dollar. There will be more than 6000 good seats for fifty cents and the season sale will begin at Sherman, Clay, and Company's next Monday morning, October 16, at nine o'clock.

KATINKA AT THE RIVOLI OPERA HOUSE

Hartman-Steindorff Opera Co. to Give Rudolf Friml's
Cheerful Comic Opera its Premiere in a
Stock Company.

What is declared to be the first production in stock of Rudolf Friml's comic opera, Katinka, will be made by Ferris Hartman and Paul Steindorff at the Rivoli Opera House, starting Monday evening. Theatregoers will recall the production of Katinka made by Arthur Hammerstein at the Cort Theatre several years ago and the haunting melodies, Allah's Holiday and Ricketty Coo, which became dancing hits at that time. Friml is famous as a composer by reason of his feeling for melody. He is the author of Emma Trentini's Fire Fly and High Jinks.

Otto Hauerbach, author of "Mary" and a score of modern musical comedies, is the author of the book which offers excellent opportunities for comedy and plenty of possibilities for scenic effects. In the sense that it offers plenty of chances for every one from the drummer in the orchestra to the scene painter, the piece is ideally suited to bring out the strength of a stock organization. The vocal demands which it makes in addition to the dramatic demands has prevented its production by the ordinarily equipped stock companies.

Hartman has a straight role of an American tourist in the piece, while most of the remainder of the cast have parts as either Turks or Russians. George Kunckel, the associate comedian; Lillian Glaser, the prima donna; Nona Campbell, the mezzo soprano; Edna Malone, the dancer; Hazel Van Halse, Lavinia Winn, Robert Carlson, John Van and Rafael Brunetto will be seen in the new production.

The final production of the "Wizard of the Nile" will be given Sunday evening. The success of this piece has proven so big that it could have easily been continued

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for another week, but the contracts entered into for the production of "Katinka" prevented.
Attention is called by the management of the theatre to the Wednesday matinee, at which tea is served, and the Saturday matinee.

S. F. MUSICAL CLUB'S 32D BIRTHDAY

Rose Bowl of the Palace Hotel Crowded With Ladies
Prominent in the Musical Affairs of the City Under
Presidency of Mrs. Birmingham.

BY ALFRED METZGER

The San Francisco Musical Club celebrated its thirty-second birthday at the Rose Bowl of the Palace Hotel on Thursday afternoon, October 5th. The entire room was crowded with hundreds of ladies prominent in the musical affairs of the city, principally members of the club. If there were any charter members among them this fact was not apparent to the writer, for there seemed to prevail a youthful atmosphere quite in sympathy with the spirit of 1922. While the affair was really in the nature of an annual tea, a very entertaining program preceded the refreshment part of the afternoon. It consisted of a program entitled "Gibbert and Sullivan in Miniature," and contained excerpts from "Patience," "The Mikado," and "Pinafore." These comic opera extracts were delightfully interpreted by members of the club and created quite a sensation.

There was an excellent chorus consisting of Beniah Faulk, Ellen Pressley, Elsa Trautner, Louise Rath, Helen Keley, Mignon McDonald, Ada Lichtenberg and Anna Dickie. They all sang like birds, but specially so the last named one, if names count for anything. The voices blended excellently, the intonation was unusually good and the quality of vocal tone was pleasing and youthful. Throughout the program the choral work proved one of the outstanding features.

Ellen Page Pressley sang "A Wandering Minstrel" from "The Mikado," and aroused her hearers to spontaneous outbursts of applause by singing this fine ballad with a verve and a vocal pliancy that lent it much charm. Mabel K. Coghlan sang the topical song of "Ko-Ko" from "The Mikado" with a fine sense of humor and excellent enunciation. She added a few verses of her own intended to jolly members of the club and the critics and creating well merited merriment. Mrs. Coghlan was responsible for the idea of the program and the arrangement of the numbers as well as the training. Mrs. Birmingham expressed the consensus of opinion of every one present when she complimented Mrs. Coghlan upon her excellent work.

Ethel Hackett, Marion Fisher and Dorothy Sealey Glisfen looked exceedingly charming and sang most skillfully exhibiting clear and true voices in their rendition of "Three Little Maids from School." Beniah Faulk revealed an unusually clean and pliant soprano voice used with fine artistic discretion when she sang with exceptional taste "Love is a Plaintive Song" from "Patience." One of the biggest hits of the program was Mrs. Lillian Birmingham's character sketch of Lady Jane in her song, "Sad is a Woman's Lot," wherein she brought her audience to the verge of convulsion with the irresistible comedy with which she invested her interpretation. Mignon McDonald closed the solo numbers of the program worthily by singing "When I Was a Lad" from "Pinafore" in excellent voice and with decided dash. Mrs. Jessie Stoll played the accompaniments very skillfully. One of the biggest successes of the event was Mrs. Birmingham's solo on the bass violin which seemed in an original key belonging to the ultra-modern school of music. The pianissimo passages were specially realistic.

The program was followed by a tea, at which Mrs. Birmingham presided and which she prefaced with an address regarding the Founders' Day of the San Francisco Musical Club. There was a big array of guests of honor from other clubs and the press, some of the guests being called upon to make a few appropriate remarks. Altogether it was indeed a happy occasion and every one present seemed to be in a most receptive mood.

Stella Jelica

COLORATURA SOPRANO

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THE LORING CLUB

In announcing the first concert of its forty-sixth season for the evening of Tuesday, October 17, 1922, at Scottish Rite Auditorium, the Loring Club takes pleasure in stating to its associate members that the season opens with a strong and enthusiastic active membership, so that under the direction of Mr. Wallace A. Sabin a full series of concerts, with programs containing important and effective works for men's voices, will be given. In accordance with the custom that each program shall include compositions which have not previously been heard in concert in San Francisco, three new numbers will be sung on this occasion.

The program will open with Horatio Parker's noble setting of Arthur Detmer's ode, Spirit of Beauty, and also will include such notable works as Mendelssohn's Thou Comest Here to the Land (which calls for two choirs of men's voices), Billete's At Sunset, in which the important tenor solo will be sung by W. H. Witterdink; a solo with chorus from Arthur Sullivan's opera, Ivanhoe, the soloist in this being L. H. McCoy; William G. Hammond's Lochinvar, John Frindle Scott's Romeo in Georgia, the folk-song, My Love's an Arbutus, with solo by Erwin Holton, and some a capella choruses, among which is Arthur Foote's Farewell to Summer, dedicated by the composer to the Loring Club. A group of songs will be sung by George Krull.

In the accompaniments the club will have the assistance of eight strings and Benjamin S. Moore, pianist. Immediately after this concert, rehearsals will begin for the concert to be given in the week preceding Christmas. For a good many years the Christmas program has included a number of the well-known Christmas carols, regarding which policy many expressions of approval have come from our associate members.

George Kruger, one of California's leading pianists, will be the soloist at the California Theatre tomorrow (Sunday) morning. Mr. Kruger has scored numerous artistic successes during his sojourn on the Pacific Coast, where he came to locate a number of years ago from the East, where he already had been recognized as a distinguished pedagogue and piano virtuoso. Since his residence in San Francisco Mr. Kruger appeared in a number of excellent concerts and presented several splendidly trained students. His appearance as soloist with the California Theatre Orchestra lends additional prestige to these successful events.

Mission Club Center Y. W. C. A., 2520 Folsom street, will give an entertainment under the direction of Miss Edith Pasmore for the benefit of the club building fund. The entertainment will begin with an half-hour concert, in which Miss Therese Zahmatny, soprano; Wilson Taylor, tenor, and O. Marston, baritone, will take part. H. B. Pasmore will be the accompanist. The rest of the program will consist of a play, "Two Votes Shy," and artistic dancing by members of the club trained by Miss Lucille J. Byrns. The event will take place next Tuesday afternoon, October 17, at 3 o'clock.

Marie Hughes-Macquarrie, harpist; George Lipschultz, violinist, and Willard Flashman, flutist, formed a very attractive musical feature at the Warfield Theatre last week, arousing spontaneous and insistent enthusiasm among the large audiences. Marie Hughes-Macquarrie played with delightful tone quality and expression The Sweetest Story Ever Told, and her accompaniments for the flute and violin were characteristic of her art. Mr. Lipschultz, both as musical director and soloist, earned an enviable reputation for himself in the big Eastern houses and is scoring well-merited success at the Warfield here. He played a little Spanish serenade, Nacha, as a solo, and Cadman's At Mawing with harp and flute. Mr. Flashman, also a member of the Warfield Orchestra, is a soloist of note and has played obligatos with Calve, Lucy Gates, Tetrazzini and other great artists. His rendition of the Spanish Bolero by Pesard was most artistic. This trio will probably appear at the new theatre again in the next few weeks.



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Kohler & Chase feel that in making Mr. Lang Vice-President they are not only recognizing the sterling worth of Mr. Lang, but are giving substantial expression to their approval of the fine constructive work that he is doing for the advancement of music through teacher-co-operation. Mr. Lang's promotion is a direct tribute to the profession by the Kohler & Chase organization.

Leon M. Lang is a man of real character, of sound principle, and of high ideals---one of those rare friends who is always ready to give more than he receives, and a man who will be a credit to the office he now holds.

I feel that the whole profession will rejoice with me in Mr. Lang's success, and join me in extending the heartiest congratulations to our new Vice-President.

Sincerely and gratefully yours

Geo. Q. Chase

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, October 9, 1922.—Rehearsals for the Philharmonic Orchestra will have lasted a full week, twice daily, I believe, when printers' ink on this is dry. Conductor Rothwell and the orchestra, eighty-odd players are practicing—if that term is permissible—with a tonal vitality, which makes one wish that the two weeks that separate us from the opening pair of concerts, Friday afternoon and Saturday evening, October 20-21, were nearer. Beethoven's first Symphony in C major will open the program and with it the season. Upon second thought one will agree that it is an interesting and also a significant choice for this particular concert. Strauss' tone poem, *Don Juan*, will have its premiere, and the Freischütz overture of Weber closes the concert. Margaret Matzenauer, the great contralto, will sing Gerechert Gott from Wagner's *Rienzi*, and *O Don Fatale* from *Don Carlos* by Verdi.

O'ga Steeb is the soloist for the first popular concert, in the Tschaiowsky piano concert. This concert will offer the Ballet Suite opus 52 of Glazounov, Liszt's Les Preludes and the Military March from the Algerian Suite by Saint-Saens. The latter opens the concert.

Tschaiowsky's Symphony Pathetique, the Rhapsodie Espagnole (this work is new to Los Angeles) and Beethoven's Ennot Overture. Lee Patison and Guy Maier, famed for the two-piano recitals, will be the soloists at the third concert in the E flat major concerto for two pianos and orchestra by Mozart.

For the last two weeks, through correspondence with the managers of the symphony orchestras of the East, Manager Behymer, of the Philharmonic Orchestra of Los Angeles, has secured data concerning the patronage and enthusiasm accorded such organizations at their opening concerts this season. In every instance the material obtained is of the most enthusiastic character, showing a growing demand for orchestral music all over the country. In comparing these details with the present conditions of the box office Los Angeles patronage for the Philharmonic series this year, both for the symphonic pairs as well as the popular concert series, at least two-thirds as many subscriptions as the Boston, Cincinnati, Detroit and St. Louis orchestras.

The call for the local Friday afternoon series has practically exhausted the entire lower floor, the loges and two-thirds of the first balcony. The Saturday night series shows at least two-thirds as many subscriptions as the Friday afternoons. In both instances the student rates given to colleges, schools and conservatories have opened up an avenue to the music student entitling him to all the symphony concerts, as well as to hearing high grade soloists, both vocal and instrumental, which is an added incentive to the student patronage.

The popular Bowl concerts this summer were a great stimulant to music lovers of orchestral music, which accounts for the impetus in the subscriptions for the popular Sunday concert series. Arrangements are being completed for an excellent group of soloists for the Sunday afternoons. Those who have not obtained their season tickets should do so immediately as reservations are much in demand, and seats laid away but uncalled for will of necessity be turned back and placed on sale to those in waiting. The season seat sale will continue until Saturday night, October 14; the single sale opening Monday morning, October 16.

Gertrude Ross will give the analytical symphony program lecture on Thursday afternoon, 5 p. m., at Philharmonic Auditorium. The lectures are free to the public and are held under the joint auspices of the Extension Division of the University of California and the Board of Directors of the Philharmonic Orchestra.

Gerda Farrar opened the local concert season before a house, more than sold out. Seating capacity, including the stage, did not suffice to meet the demand. Incidentally, this is a criterion for the musical situation in the Southland and the Southwest. Impresario Behymer records general interest in musical matters. Ticket sales and bookings are thirty-three per cent ahead of those in the early October of last year.

Farrar was at her best in quieter songs than those which made her famous in by-gone days. She compensates for the loss of vocal lustre and resonance with a beautiful legato, tones of precious mellowness. She made the most of her voice and sang superbly, technically, better, I believe, than before. Her interpretations of classics and semi-moderns were not particularly interesting or heart warming. But again, one was easily gratified by her refinement of shading from the sheer tonal angle. Speaking of tones, her high notes, specially if they demand tone volume, have not the old firmness. But again they are neither marred by the hardness that made them unpleasant. Though her tones are like spun, yet her diction is not always clear. In a measure Farrar was never so interesting as this year, in spite of a rather uninteresting program. Because of her method of making the most of the situation, Farrar is less vivacious, and perhaps for the better. She has acquired a new dignity, which is rather appealing. She gave the Habanera as an encore, and with such elan that a temptress at a banquet went up unceasingly, undiminished, although Farrar came out for a final farewell bow in her fur cape. Not for a long time did the audience believe it that their favorite



JOHN SMALLMAN

singer, Geraldine Farrar, had to spare herself, and that no further encores were forthcoming.

Four compositions for varied combinations of instruments will comprise the opening concert of the Los Angeles Chamber Music Society to be given at the Gamut Theatre Friday evening, October 27; a Mozart quintette in E flat, Josef Holbrooke's Nocturne, Fairland; Loeffler's rhapsody, The Bagpipe, and Beethoven's septet in E flat, Op. 20. Two of the works, those of Mozart and Holbrooke, are being presented for the first time on the Pacific Coast. In fact, the Chamber Music Society will play the first of Josef Holbrooke's compositions to be heard in Los Angeles.

The Beethoven opus is written for an unusual combination of strings and woodwinds and will be presented by Sylvain Noack, violinist; Ernest Huber, double bass; Ilya Bronson, cellist; Pierre Perrier, clarinetist; Max Fuhrmann, bassoonist; and S. B. Bennett, French horn. Mozart's quintette will be played by Henri DeBusscher, oboist; Pierre Perrier, clarinetist; S. B. Bennett, French horn; Max Fuhrmann, bassoonist, and Blanche Rogers-Lott, pianist. Widely regarded as an unusually notable piece of work, this quintette is said to have been considered by the great composer as his masterpiece.

Ho'brooke's nocturne and Loeffler's rhapsody will be presented by L'Ensemble Moderne, the combination of piano, oboe and viola that attracted so much favorable attention in the series of concerts given last season. Henri DeBusscher, Blanche Rogers-Lott and Emile Ferir compose the trio. Rehearsals for the first concert started this week with the return of Sylvain Noack from an extensive tour of the European music centers. Mr. Noack brought with him a large library of the latest compositions of the European modern composers, a number of which will be presented by the Chamber Music Society during the forthcoming concerts.

Mer's Armitage, manager of the Fitzgerald Concert Direction, is serving the Los Angeles Chamber Music Society in the capacity of acting manager, during the illness of Manager Wm. E. Strobridge. Mr. Strobridge, who left the hospital some time ago, evidently over-exerted himself and suffered a slight relapse. His physician has ordered him into hiding, so as to remove him from the field of musical activities, and to prevent any possible strain brought about by visitors and inquirers seeking the advice of Mr. Strobridge or desiring information. So he has been whisked away and, his friends trust, to speedy and full recovery.

Alfred Kastner, solo harpist of the Philharmonic Orchestra, has returned from Carmel, where he spent a brief vacation with his family. The Kastners made the trip in the family gasoline-barge, and ineffectually until they reached the northern end of their journey. Before driving into the garage Mr. Kastner, however, had an encounter with a wall, i. e., he "charged" it, with the result that he is thoroughly familiar now with the prices of front wheels. The return trip went smoothly. Apropos, Mr. Kastner will teach only at his residence studio, where he has two lovely instruments.

May Macdonald Hope, pianist; Calmon Luboviski, violinist, and Ilya Bronson, cellist, will open the season of the Los Angeles Trio next Thursday evening at Ebell Club House. The Cesar Franck violin sonata will be one of the program numbers.

Tuesday evening, October 24, also at the Ebell Club, the Zoellner Quartet will play their first concert. The program starts with the Emperor Quartet, opus 76, No. 3, by Haydn, followed by the Serenade, opus 61, by Jonsen, the Orientale of Glazounov, and closes with the Trout Quintet of Schubert. Assisting artists in the latter are Mme. Corneil Rider-Possart, pianiste, and Ernest Huber, first double-bass player of the Philharmonic Orchestra.

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(Signed) JOHN SMALLMAN.



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Earl Meeker, baritone and choral director, has resigned from his position as head of the music department at Whittier High School to devote himself to choral conducting here. Under his direction two promising organizations have been formed, the Schubert Chorus, about 60 male voices, and the Schumann Chorus, consisting of about 75 women singers. Both ensembles have been definitely organized and will hold regular rehearsals in the Manual Arts High School. Plans call for concerts by both choruses, each of which will give an individual as well as a joint program. The organization of a Community Chorus with the Manual Arts High School as the meeting center is also under way, also to be directed by Mr. Meeker. The growth of the town, and particularly of the Southwest residential section, is resulting in these choral formations, which indicate a constructive tendency toward musical decentralization in community music activities. It means closer interest in music and should result in growing support of professional concerts given in downtown auditoriums. Mr. Meeker has a great opportunity, specially as he is finding enthusiastic support.

Re-enlistment of practically all former players and addition of new members will bring the Hollywood Community Orchestra close to the fifty mark, when rehearsals are resumed this week at Hollywood High School. Jay Plowe, prominent flutist, has been re-appointed director. Proficient players of orchestral instruments are invited to join the ensemble which rehearses every Thursday evening. No expense is incurred by membership, which affords valuable opportunity to acquire orchestral technique. Admission is open to men and women, and not limited to Hollywood residents. In fact, members are journeying considerable distances to play in the orchestra, which is the only one of its kind to offer such experience to future professionals or devout amateurs. Several concerts are to be performed during the season.

Speaking of the Zoellners, they will again play a series of six concerts here at the Ebell Club. The first program includes the Forellen Quintet of Schubert.

Gertrude Ross, the gifted Los Angeles composer, had word from Florence Macbeth, the prima donna coloratura, who writes that she will sing her song, "Sokora" (Cherry-Blossom) on every program this season. The Spanish California folk song settings of Mrs. Ross, too, are meeting with growing success.

Estelle Heartt Dreyfus will sing two big programs next month, November 13, during the first musicales of the Ebell Club season, and two days later at Santa Barbara under the management of Mrs. Clara E. Herbert. This month she will be soloist at several private musicales.

Frederick K. Stearns's catalogue of Ampico rolls, published by him recently privately for his own use and that of his friends, will be duplicated by the Ampico manufacturers as a sample of an ideal collection of Ampico rolls. His groups of Chopin, Liszt, MacDowell, Grieg, Debussy, for instance are particularly inviting. The Chopin selections I imagine are as complete as possible.

Concertmaster Sylvain Noack, the "first fiddle" of the Philharmonic Orchestra and of the Philharmonic Quartet, arrived Saturday from Europe, still with a gleam of "wanderlust" in the eye. Like many musicians, Mr. Noack considered the summer a time for

taking a respite from music. His old colleagues of the Concertgebouw Orchestra, however, did not agree with him. Hence, he appeared twice with the famous orchestra. Once in Amsterdam, and again when the ensemble toured, in Frankfurt. Incidentally, on his return trip across the country Mr. Noack also gave three recitals, in Salt Lake City, Provo and Logan, I believe. (Your correspondent confesses to having mislaid his notes.) For this reason I can announce only one of several chamber music novelties. Mr. Noack brought from Europe for his Philharmonic Quartet and the Los Angeles Chamber Music Society. This one opus is by Hindemith, and the only composition that won outstanding success at the International Chamber Music Festival which Mr. and Mrs. Noack brought from Europe for his Philharmonic Quartet until last year. This week Mr. Noack made arrangements to resume his studio activities, and will be very busy between rehearsals teaching violin and chamber music playing. He is also planning several programs for the Philharmonic Quartet.

Charles Wakefield Cadman opened his concert tour for this season in Sault Ste. Marie, Michigan, on Saturday evening, September 30th. He has been booked to give 25 concerts with Princess Tsarina, the Indian prima donna, before December 15th, when they will return to the Pacific Coast for an extended tour in January and February, when they will fill dates from Brawley in the Imperial Valley, to Victoria, British Columbia. The tour in the West is under the management of France Goldwater.

Morris Stoeff, violinist, and Doris June Struble, diseuse, will present a joint recital Tuesday afternoon, October 24th, for the Tuesday Afternoon Club of Glendale. Miss Struble, who is one of the most popular artists in California, has been asked to appear before a number of clubs this month to present her most original and entertaining songs and dramatic sketches.

Claire Forbes Crane, pianiste, and John Smallman, baritone, will play the opening concert for the Glendale Music Club at the Glendale High School Auditorium on Thursday evening, October 5th at 8:30 o'clock when they will give a most interesting joint recital which will include some beautiful and unusual compositions. As an added interest Julius Kranz, a young Glendale composer-violinist, will play a group of his own compositions.

One of the most artistic and enjoyable programs, marked the opening of the Glendale Music Club of which Mrs. Mattison B. Jones is President at the Glendale High School Auditorium on Thursday evening, October 5th, when Claire Forbes Crane, pianiste, and John Smallman, baritone, presented a joint recital of modern and classical selections which were unharmed and unusual, and which were thoroughly enjoyed by an audience that filled the Auditorium.

It was Mr. Smallman's first appearance in recital since his return from the East and his voice showed a depth and resonance of tone easily attributed to his work while there. Claire Forbes Crane proved herself an unusual interpreter of classic as well as modern compositions and possessing a style and individuality, very much out of the ordinary. As an added feature Julius Kranz, a Glendale composer-violinist, played three of his own compositions, which were enthusiastically received.

At the California Theatre—"An Operatic Fantasia," Carl Elinor's opening number at the California Theatre this week, could not have been better named, as the popular conductor has interwoven in his original arrangement such favorites as Lucie de Lammermoor, Faust, Carmen, Rigoletto, Il Trovatore, and has taken the Toreador Song from Carmen as the finale. Georgia Harriet Starke, the well-known coloratura soprano, is again Elinor's guest artist, and she renders Rimski-Korsakoff's famous number, Song of India, in a very pleasing manner. Song of India is essentially a product of the far east; it carries the audience to the land of sandal-scented temples, veiled women, and lazy flowing rivers. For a number to please the syncopated music lovers, Elinor is offering a real southern oomph. There's a Down in Dixie Feelin' by Perkins, which his orchestra plays in real southern style.

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FARRAR CONCERT

(Continued from Page 1, Col. 2)

given her considerable trouble prior to that time. The noted specialist told Mme. Farrar about Mr. Ruff who was such an expert in the treatment of the vocal chords. The great artist very eagerly responded to the suggestion of Dr. Alexander and arranged a meeting with Mr. Ruff. Upon examining Mme. Farrar's throat Mr. Ruff discovered that her vocal chords were covered with nodes. He there and then began treatment, and it is now over a year since this treatment was begun and those who crowded the Curran Theatre last Sunday have heard the results for themselves.

Mr. Ruff assures us that in restoring the clarity and purity of the voice he does not pay any attention to those tones that are good. He concentrates all his efforts and time upon the tones that are faulty. He does not take any recourse to anything but vocal exercises that train the muscles by which the vocal chords are manipulated. His treatment seems to consist of a series of "massages" of the muscles of the vocal chords by means of adequate exercises and when one takes into consideration what he has accomplished in Mme. Farrar's case in one short year, during which time the Diva continued singing, one is certainly willing to acknowledge that his treatment is a brilliant success.

Mr. Ruff says that upon his advice Mme. Farrar does not strain her voice into singing loud. While he admits that his treatment is not yet finished and we presume he refers to some of the higher notes he claims that Mme. Farrar is receiving the highest commendation for her art, and we are convinced, after attending the concert from a deep sense of curiosity, that whatever praise is bestowed upon Mme. Farrar's artistic singing at present is well justified.

Our readers will now more readily understand our enthusiasm regarding the happy contrast in Mme. Farrar's singing between her most recent appearance and her prior visits to this city. Her first group of songs consisted of one song by Bishop and four German Lieder by Franz Schubert, Schumann and Brahms. She sang all of them in English for which she is entitled to the gratitude of the American musical public. All arguments to the contrary we can never be convinced that the American musical public, who pays more for its concerts than any other musical public in the world, should not be allowed to understand what a song is about without having its attention distracted from the artist by hunting for words in the annotated programs. When all other countries in the world insist upon hearing their own language sung in their own country, we have not yet been able to see why America should be an exception. Unless you really don't understand a foreign tongue, nor have had a chance to study the meaning of songs written in a foreign language, you

can not possibly realize how annoying, irritating and nerve-racking it is to listen to a singer use a language you do not understand. And no one who can not place himself in this position of the man or woman who really does not understand any language but his own, nor the meaning of foreign sentences, is to argue that such foreign languages should be crammed down the throat of people who do not care about them.

And so Mme. Farrar, from the very first time she appeared on the stage, endeared herself to her audience by two outstanding artistic facts. First her voice has undergone an astounding improvement in quality and timbre and secondly she uses pleasing translations of only the songs so that they can be understood without difficulty, both as to the music and the meaning. It was for the first time that we really received a glimpse into Mme. Farrar's remarkable artistic soul. She sang with exceeding taste, colored her phrases with fine nuances and shadings, enunciated with distinctness and clarity, giving every letter, including consonants a chance to be heard, without using any exaggeration at any time. She never for one moment strained her voice. She covered her high tones judiciously, and only on rare occasions, when unusually high tones were employed with "open" throat, could any of her old faults be noted, and even then only could one occasionally say that they were exactly disagreeable to listen to her. It was a veritable reincarnation of a truly great vocal artist.

Mme. Farrar had also ample opportunity to display her fine histrionic art, thus securing every particle of effect from her vocal demonstrations. Her group of French songs were especially delightful, exhibiting a finesse and delicacy of style rarely found upon the concert platform. The same may be said of her final group of songs which she invested with fine virility without straining her voice. The concluding number of the group was Grieg's unforgettable gem, *A Dream*, which was indeed a dream as sung by Mme. Farrar. The Diva was unusually generous with her encores and in all instances she stayed with the atmosphere of the program, with the exception of her Carmen aria in which alone she made a concession to popular glamor. In conclusion we wish to say we never heard Mme. Farrar sing as well as on this occasion and she has forever established herself in our midst as one of the leading concert artists of the day. If she is not called back to the Metropolitan Opera House in another year we shall seriously question our judgment, or the judgment of those in charge of that great institution. Instead of being "finished" as some kind of people try to make us believe, Mme. Farrar is just beginning her highest artistic career.

The accompaniments of Claude Gottlieb went in to absolute sympathy with Mme. Farrar's delightful art. In tone,

phrasing and technical skill this pianist proved himself to be thoroughly at home in such distinguished company. We have heard of Mr. Gottlieb on previous occasions and he never failed to meet the requirements of those fond of the highest musical endeavors. While Mme. Farrar's assisting artists enjoyed a considerable measure of popular favor, we can not conscientiously admit that they impressed us as specially predominating. Henry Weldon, the basso, while possessing a voice of fine resonance, and using distinct diction, did neither exhibit any flexibility of vocal timbre nor any special talent in effective emotional expression to leave with us any longing to hear him soon again. Joseph Malkin, while drawing a smooth, true tone, and commanding a fluent technique, does not possess sufficient musicianship to make his interpretations stand out prominently, that is to say he does not phrase with that authority that would make his readings remembered.

The complete program rendered on this occasion was as follows:

Solo for Violoncello: 1st Movement of Concerto in A-minor (Gottmann); Mr. Malkin; Aria, Robert le Diable (Meyerbeer); Mr. Weldon; (a) Should be Upbraided (Bishop), (b) Yonder Now the Sun is Sinking (Franz), (c) Impatience (Schubert), (d) Roses Red (Schumann), (e) Oh Fair Cheeks (Brahms), Miss Farrar; (a) Chanson de la Touraine (Massenet), (b) Nel Cor (Faisiello), (c) Donna Voei Morir (Toscani), (d) Embarquez-Vous (Godard), Mr. Weldon; (a) Madrigal (Chaminade), (b) Le Papillon (Jacobi), (c) Si mes Vers (Hahn), (d) Chant Venitien (Bemberg), Miss Farrar; Solo for Violoncello: (a) Song of India (Rimsky-Korsakoff), (b) Hungarian Rhapsodie (D. Popper), Mr. Malkin; (a) Night (R. Strauss), (b) The Wounded Birch (Gretchaninoff), (c) Songs my Mother Taught Me (Dvorak), (d) The Tryst (Rachmaninoff), (e) A Dream (Grieg), Miss Farrar; (a) The Sea (MacDowell), (b) Passing By (Purcell), (c) The Two Grenadiers (Schumann), Mr. Weldon.

RESIDENT ARTISTS HONORED

(Continued from Page 1, Col. 4)

By itself it played only the "standard" quartet of Ravel. In this piece "The Flonzaleys," the Londoners, might hardly have excelled these Californians. They disclosed, besides, clear individuality. Hearing, a discriminating audience passed from surprise to sensation, from expectation to enthusiasm. At the end, applause covered these San Franciscans neck-deep. A good thing, a rare thing, had come out of Nazareth which at the will of the reader may signify the Californian city, too little regarded in the East except as a playground; or these United States, which we usually mistrust when a floweret of the arts "perks up" among them. With reason—and in this quartet of Ravel among other pieces—the San Franciscans will prove their fine

mettle in Jordan Hall next Saturday afternoon. With reason also, they will do likewise in New York and Philadelphia. Once more the little "temple" on the Berkshire hill has been seat of discovery.

And here is another enthusiastic endorsement from Mr. Parker's pen:

The contrast between the two String Quartets of the festival sent many an American down South Mountain reasonably rejoicing. Here was no audience of ridiculous "red-blooded one hundred per centers" prepared to find anything American superior to everything elsewhere upon this broad green earth. Here was no company of hypocritical, self-seeking chauvinists, prepared—with tongue in cheek—to acclaim any and all things musical, if "made in America" were only the rubric upon them. Instead, five hundred discriminating listeners were eager to welcome whatever was good in kind, regardless of nationality achieving and proffering it; ready also to find this satisfaction warming and deepening. If by good fortune the doers and givers happened to be also American.

Such an assembly had listened on Thursday afternoon to the Wendling Quartet and departed in disappointment. True the Stuttgarters had now and then played especially in more delicate measures, with an exquisite leading and fusing of the several voices. True they had occasionally gained and held—for a while—an exceeding beauty of sustained, opalescent song. True yet again they had twice or thrice seized in Beethoven's music and propelled upon hearers the thrill which is in the ultimate, inevitable meeting of parted voices, insistent, ascendant, goading, over-mastering. Yet quite as often (as once more on Saturday afternoon) they had made technical errors, missed the true quality of tone, been clumsy in balances and jointure, played less impersonal voice rather than exalted spirit. In fine, they had seemed as photographers of music, not too penetrating, sympathetic, artistic.

Of a sudden, on Saturday morning, to an audience that the gossip of porch and lobby had only partially prepared, came the four San Franciscans—Pensinger and Ford, Firestone and Ferner—with seven years of association and accomplishment behind them. After all San Francisco is a long way from New York and Boston and those metropolitan villages of music are prone to be self-centered, quite sure that at most there is nothing worth heeding west of Chicago. The Californians played Ravel's quartet. They had not finished the first division before it was clear that here were four little masters of all that the music asked. Nothing in it baffled their technical aptness, fluency, flexibility. Their tone vibrated between the incisiveness Ravel asked here, the sensuous beauty he enjoined there. They conveyed his precision and fineness of line. They shaded his glamorous har-

(Continued on Page 11, Col. 1)

ALCAZAR THEATRE

Final performance of the Thomas Wilkes' presentation of Marjorie Rambens's greatest success, "Eyes of Youth," will be given at the Wilkes' Alcazar Theatre Saturday, Sunday will mark the return of Dudley Ayres, one of the most popular leading men the Alcazar ever had. He has played in San Francisco over two years, during which time he gathered a veritable army of friends and admirers.

Mr. Ayres' opening bill will be "The Charm School," a comedy by Alice Duer Miller and Robert Milton. This play was originally presented at the Thirtieth Street Theatre, New York, where it had a wholly satisfactory run. In brief, the story concerns a young American described as a "Greek God," who suddenly inherits a girls' school running at full blast filled with pupils and teachers and all. The hero of "The Charm School" is discovered at the outset of the play and from there other complications multiply rapidly.

At the regular monthly musical on September 30th for the pupils of the Ada Clement Music School, 3435 Sacramento St., Miss Clement and Artur Argiewicz played the Grieg Sonata for piano and violin.

The Adilian Club of the Ada Clement Music School, 3435 Sacramento St., gave the following program at their regular monthly meeting Friday evening, October 6th: Concerto—Herbert Jaffe (Saint-Saens), Second piano, Miss Clement; Songs—(a) Wyntken, Blyken and Nod (Ross), (b) My Laddie (Thayer), Virginia Parsons; Trio—(Mozart), Violin—Winthrop Sargeant, "Cello—Emmet Sargeant, Piano—Herbert Jaffe. The Adilian Club is made up of students in the Ada Clement Music School who are between the ages of fourteen and twenty years. The officers are: President—Preston Ames; Vice-President—Miss Elizabeth McCoy; Secretary—Miss Margaret O'Leary.

FLORENCE MACBETH TO OPEN SECKELS' SERIES

The popular Alice Seckels' Matinee Musicales will be opened on October 23 with the only San Francisco appearance of Florence Macbeth, brilliant coloratura soprano of the Chicago Opera Company. Miss Macbeth, who for several seasons past has been sharing roles of this character with Galli-Curci during the Chicago engagement of the company, is to give a series of concert recitals in California under the management of Selby C. Oppenheimer, assisted by the well known pianist, George Roberts.

The program arranged for her San Francisco engagement presents a versatile and unusual selection of coloratura compositions. Opening with a group consisting of Mozart's aria *Cun Vezzi e Lusighe* from *Il Seraglio*, an old English Versed Hymn and Rossini's *Tartaglia*, the program includes Gretry's *Ariette des Deux Avoies*, Koehlin's *Le Teu*, Bemberg's *Hindu Chant*, Walt's *Wings of Night*, Roberts' *Pierrot*, Ross' *Sakura Blossom* and Hayfields and Butterflies by *del Riego*. Two impressive arias round out the repertoire, *The Shadow Song* from *Dinorah* and *Ah, fors 'e lui* from *Traviata*. In addition, by special request, Mr. Roberts will offer a piano group including Beethoven's German Dance, Chopin's *Waltz in D Flat*, Op. 70, No. 3, and Schumann's *Aufschwung* from *Phantasie* suite.

The Macbeth concert is the first of the Seckels' Series which comprises six unusually interesting Monday afternoon events. The second, on November 13, will present the delightful French Chantreuse, *Mona Gondre*, in conjunction with *Elise Sorelle*, harpist. *Emil Telmányi*, the Hungarian violinist, plays on December 4th; the American soprano recitalist, *Hulda Lashanska*, on January 29th; *Florence Easton*, one of the great sopranos of the Metropolitan, on February 26th, and the Brazilian pianist, *Giuliano Novais*, on April 23rd. The concerts all fall on Monday evenings at 8 o'clock. Subscription tickets are now on sale at Sherman, Clay & Co., as well as single seats for the Macbeth recital.

The Half Hour of Music at the Greek Theatre on October 8th was given by Miss Marjorie Bend, violinist, a student at the University of California. Miss Bend is a pupil of Cedric Wright, the well-known Berkeley musician. The following program was given by Miss Bend: Romance (Johan S. Svendsen), Siciliano and Rigaudon (Francois Francœur-Kreisler); Serenade (F. Schubert), Zapateado (Pablo de Sarasate); Gypsy Dance (Tivadar Nachez). Miss Bend was accompanied at the piano by Miss Edith Landon.

Mr. and Mrs. Albert Ruff were the honored guests of Mr. and Mrs. Noah Brandt at dinner last Saturday evening, afterward enjoying a theatrical performance downtown. Owing to his short stay Mr. Ruff accepted no further hospitality, as he accompanies Geraldine Farrar throughout her entire concert tour. Mr. Ruff is a celebrated voice specialist of New York City.

Mrs. A. F. Bridge presented eleven pupils in a studio recital on Thursday afternoon. The following students gave a well prepared program: Miss Betty Smith, Miss Annette Rolph, Mrs. John Baker, Miss Marion Graves, Miss Frances Corbet, Mrs. S. Haber, Miss Ruth Fischbeck, Miss Marjorie Brown, Miss Leostold, Miss Sieroty and Miss Ruth Heany.

Mrs. Charles Corbet, a pupil of Mrs. A. F. Bridge, appeared in a program recently given at the Century Club together with Maxine De Guerre Steward, pianist. The program was as follows: Ballade, Op. 24 (Grieg), Marion DeGuerre Steward; (a) Gavotte from *Ma non* (Massenet), (b) The Snow Drop (Gretchaninoff), (c) Je Pense a Toi (Gramm), Mrs. Charles Corbet, Mrs. S. H. Beckett at the piano; (a) The Little Shepherd (Debussy), (b) Arabesque No. 2 (Debussy), (c) Barcarolle (Glazounov), (d) Danse (Debussy), Marion DeGuerre Steward; (a) The Night Dreams (Sibella), (b) Les Balais (Buzzi Bacci), (c) The Robin Song (White), Mrs. Charles Corbet.

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monic backgrounds. They answered to his vividness of rhythm; his subtleties of accent.

At the end of the first movement the music-room rang with applause. On the divisions of Ravel, at every turn deepening or broadening first impressions, touching the music with that life-giving tremor and flame which is the vast difference between vitality and inertia. And when Ravel made them play with mystery, the sheer loveliness of the illusion banished every other sensation. At the end a cheering audience was on its feet, and clapping would not suffice it. Not since that September afternoon of 1920 when the unheralded Londoners came, played and conquered, has the Berkshire Festival known such sensation. And this time, it was Americans from the other side of our continent who had wrought it.

MARGARET BRUNTSCH TO STAY

Distinguished California Prima Donna Contralto to Remain on Coast During This Season

Margaret Brunsch, the distinguished California prima donna contralto, who for a number of years has conquered for herself enviable artistic triumphs in Europe has decided to remain here during this season and will therefore be available for concerts. If our music clubs and managers are really sincere when they say that they are eager to give California artists a chance to be heard then here is an opportunity for them to prove their sincerity. Miss Brunsch has a brilliant record as an operatic and concert artist of European reputation. Her appearances since her return here have proved that this reputation is based upon solid ground. Now, we do not see why an artist who has gained distinction abroad should not be recognized in her own home, and since this able exponent of vocal art has pleased the audiences that have heard her since her return, she should be accorded that cordial welcome which any artist is entitled to. We shall be glad to quote in future issues some of the opinions expressed regarding Miss Brunsch's success by leading European critics.

Wager Swayne Club held its first meeting of the new season at the studio of Miss Elizabeth Simpson in Berkeley on Saturday, October 7. The following program was artistically interpreted by talented and well prepared artist-students: Colonial Song (Percy Grainger), Miss Marbel; Papillons (Schumann), Miss Geo. Uhl; Nocturne D flat (Chopin), Miss Maye Carroll; Nachstuecke (Schumann), Mrs. Scott; Two Etudes (Chopin), Berceuse (Chopin), Polonaise A flat (Chopin), Edwin Calberg; Pastorale (Scarlatti), Nocturne B major (Chopin), Country Garden (Percy Grainger), Miss Lillian Frater; Valse (Chopin), Arabesque (Debussy),relude G minor (Rachmaninoff), Miss Ethel Denny; French Dances of the 17th and 18th Century, Miss Elizabeth Simpson; Hark Hark The Lark! (Schubert-Liszt), Reflections in the Water (Debussy), Al-dorado del Gracioso (Ravel), Miss Eileen Fealy.

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Deposits	72,470,177.14
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	28,084.01

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 3

SAN FRANCISCO, SATURDAY, OCTOBER 21, 1922.

PRICE 10 CENTS

TWELVE EDUCATIONAL SYMPHONY ORCHESTRA CONCERTS

People's Symphony Association of San Francisco, with Alexander Saslavsky as Conductor, Announces Twelve Educational Concerts to be Given on Sunday Mornings at a Place to be Announced Later—Lectures on Orchestra Instruments and Compositions to be Features—Prominent Music Patrons Guarantee Expenses

A number of men who are interested in the development of an appreciation, and a knowledge of symphony music, have organized under the name of the People's Symphony Association of San Francisco to give a series of educational concerts during the coming season.

There are, in every symphony audience, a large proportion of the auditors who are unable to distinguish in the mass of tone the quality and individuality of the various instruments, and they do not recognize as they come along the themes upon which the composition is built.

It is to promote an analytical study of symphonic music that a series of twelve concerts will be given under the leadership of Mr. Alexander Saslavsky, the eminent violinist and conductor. Mr. Saslavsky was concert master and assistant conductor of the New

being in competition with, but rather as supplementary, to the concerts of the San Francisco Symphony Orchestra. That the two are in harmony is indicated by the fact that five or six of the San Francisco Symphony Board of Governors are subscribers to the People's Symphony.

The hour and day on which the concerts will be given have not been definitely decided upon, but will probably be 11 o'clock Sunday mornings, two concerts per month, twelve concerts in the series.

The price will be very low so that students, school children and people of moderate means may attend.

Following are the guarantors: O. K. Cushing, W. H. Leahy, L. W. Buck, F. R. Sherman, E. A. Julian, Jos. Durney, Louis Vetter, W. H. Bliss, P. A. Jordan, A. de Ropp, Lindsay Scrutton, H. C. James, J. B. Farish,

From the enthusiasm with which the idea has been received by onlookers who know of the importance of such an educational course, and others who feel the need personally, it is predicted that the project will be received with great interest by the general public.

Lectures have been given in the past with piano illustrations supplementary to the symphony season, but these, while excellent in their way, do not serve to familiarize the public with the tone quality and individuality of the orchestral instruments.

There are many who do not distinguish readily between the oboe and the clarinet, the viola and the violin, or the higher tones of the bassoon as compared with the French horn, or the trumpet from the cornet, and as for the English horn, which is a double reed instrument a little larger than the oboe, the remark of one of the Board of Governors of an Eastern symphony orchestra when the purchase of an English horn was up for consideration will illustrate. This gentleman, who was a close observer of the fluctuations of foreign exchange, volunteered a suggestion that they should buy a French horn instead of an English horn because the franc was selling at a much greater discount than that day than the English pound.

MATZENAUER RECEIVES GREAT OVATION

Distinguished Diva Sings Before Crowded House—Over Hundred Being Accommodated on the Stage—and Scores Brilliant Personal Triumph

BY ALFRED METZGER

The Plaza Theatre was crowded to the doors on Tuesday evening, October 17, when Mme. Matzenauer gave the first of two San Francisco concerts under the direction of Jessica Colbert. Hundreds were unable to gain admission and many found seats on the stage. During the course of the evening the distinguished prima donna contralto scored such a decided artistic and personal triumph that many people went to the box office during intermission to purchase tickets for the second concert which will take place next Tuesday evening. There is no doubt in our mind but that the spontaneous ovation accorded Mme. Matzenauer on this occasion was not only a tribute to her art, but included a protest against the six months' persecution waged against this distinguished artist by certain members of the press, who for the sake of a mistaken idea as to what constitutes popular news do not think it wrong to act as human bloodhounds and character assassins. We wonder how long it will take the daily press to discover that the American public is too chivalrous by nature to watch without resentment the concerted efforts of a powerful press to torture the finer feelings of a woman, just because she happens to depend upon the public for her artistic success.

We found Mme. Matzenauer greatly improved in the matter of the expressions of finer sentiments. She is also paying stricter attention to the covering of certain tones and to the shading of certain poetic phrases. While her voice shows in many instances greater flexibility and pliancy than was the case on previous occasions, we find still considerable room for improvement specially in the evenness of the various positions of the voice and also the quality of the higher tones. While the voice regarding its volume and range is surely an astounding organ, it requires a certain "smoothing-out" process as it were. But there are so many praiseworthy features in Mme. Matzenauer's art that it would be unfair to dwell too long upon the few unpleasant features of the performance.

Mme. Matzenauer, too, has adopted the custom of singing German songs in English, and everyone who has the popularization of music at heart will greet this new idea with pleasure. But as long as an artist makes up his or her mind to sing songs in English, EVERY NUMBER ON THE PROGRAM should be sung in English. To sing only German songs in English may be a concession to a scattered prejudice still retained from the war, but does not prove the artist thoroughly Americanized to convince concert-goers that singing in English is a concession to the American people's right to hear its native tongue, like any other people in the world. The Pacific Coast Musical Review wants EVERY SONG and EVERY OPERA sung in GOOD ENGLISH when an artist is able to ENUNCIATE English so that it can be understood thoroughly.

Particular enthusiasm was aroused through the group of German songs which Mme. Matzenauer sang with that fervor and intellectuality which has made her famous. It is impossible to imagine fine emotional sentiments interpreted with greater sincerity or effect than Mme. Matzenauer succeeded in doing on this occasion. She put her whole soul into her work and carried her audience along with her. In the French songs she introduced a certain graceful delicacy that was in accord with the characteristic school to which they belong. We were pleased to note two arrangements by La Farge, which would have liked to hear more of his compositions on the program. By the way the opening and closing group of the program was not in artistic harmony with the second and fourth group. Nevertheless Mme. Matzenauer holds her position among the most distinguished



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At each concert he will discuss briefly the themes in the various compositions to be played, and illustrations will be given by the instruments that will later enunciate them. This will enable the listener to recognize not only the theme but also the individual instrument when the composition is played in its entirety.

This project is started purely to promote a knowledge of symphony music. It is not intended in any way as

Joseph D. Redding, M. C. Tbrlkel, D. L. McKay, P. J. Walker, F. A. Denicke, J. B. Havre, Walton N. Moore, H. H. Webb, Geo. T. Cook, R. W. Davis, C. H. Crocker, Chan. H. Kendrick, James F. Leahy, Almer M. Newhall, Elmer H. Cox, J. B. Levison, Wm. M. Abbott, Rudolph Spreckels, Chas. Farquharson, Paul H. Fretz, C. W. C. Deering, John H. McKenzie, R. L. Rose, Merle B. Moon, C. H. Bentley, R. I. Bentley, George Klink, W. H. Crocker, Templeton Crocker, Leslie Hills, E. T. Ford, Geo. Tournay, Andrew Mahoney, J. D. Grant, Edward Hohfeld, R. C. Newell. The directors will be selected from the above list. Additional subscriptions will be welcomed from any public-spirited citizens to whom the enterprise appeals.



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TWENTY-SECOND YEAR

MUSICIANS RECOGNIZED POLITICALLY

The Pacific Coast Musical Review, in sympathy with the majority of the members of the musical profession, has not taken much interest in political matters in the past. Indeed, it used to be our fixed policy to entirely exclude the columns of this publication from anything that might be regarded as participating in political campaigns, even including refusal to accept advertisements from political candidates. But, while we still continue our policy of exclusion in so far as political advertisements are concerned, we feel that the time has come when the musical profession, as a matter of self-defense, can not remain aloof from interesting itself in political affairs. When every four years, during the last twelve years, efforts were made to foist upon the musical profession the yoke of an expensive teachers' license law, with innumerable opportunities for extorting money from an already burdened community, when the music teachers of San Francisco and Los Angeles have been oppressed by an unjust tax, when innumerable busybodies, cranks and pests insist upon interfering with personal liberties, no one can tell what may happen to the musical profession in case it has no means of defending itself.

When recently we mentioned this weakness of the musical profession to Mr. Frederick C. Porter, one of the early enthusiastic supporters of Friend Richardson, the Republican candidate for Governor of the State of California, Mr. Porter explained to us that the only possible way for any individual or organization to obtain sufficient influence with those in control of the government to either defend themselves against injurious laws, or to suggest and guide to successful culmination any laws of advantage to them, or the public in general, is to take an active part in political matters, and prove by their strength and influence that their standing in the community is sufficient to justify those at the head of the government to pay attention to their wishes, when they are just and fair. And upon explaining to Mr. Porter the vastness of the influence exercised in the community by the musical profession and its following, Mr. Porter made the suggestion to interest the profession in the campaign of Friend Richardson, the Republican candidate for Governor, and thus take an active part in the political activities of the State.

Since this is the first time that the musical profession has been recognized politically, it is only fair that Mr. Porter, in behalf of Friend Richardson, should be given the opportunity to prove that the support of the musical profession is such as to form a powerful factor in the election of important offices for city, state or nation. And under the guidance of Mr. Porter the "Musicians' Richardson for Governor Club" was organized with Frank Carroll Giffen as President. Mr. Giffen was chosen, because he was largely responsible for having the teachers' tax, imposed by the City of San Francisco, rescinded. For a like reason Mrs. Lillian Birmingham was asked to serve on the Executive Committee. Z. Earl Meeker, President of the Music Teachers' Association of California; Vincent de Arrillaga, Mackenzie Gordon, Mrs. Frederick Crowe and the editor of the Pacific Coast Musical Review are also among the members of the Executive Committee of the Musicians' Richardson for Governor Club. In addition there are more than EIGHT HUNDRED directors chosen from the pedagogical fraternity of the State of California.

Now, while Z. Earl Meeker, as President of the Music Teachers' Association of California; Frank Carroll Giffen, as President of the San Francisco Music Teachers' Association; Mrs. Lillian Birmingham, as President of the San



ALFRED HERTZ
 The Eminent Conductor of the San Francisco Symphony Orchestra, Who began His Eighth Season as Conductor of the San Francisco Symphony Orchestra at the Curran Theatre Yesterday (Friday) Afternoon Amid Great Enthusiasm

Francisco Musical Club and the California Federation of Music Clubs; Mrs. Frederick Crowe, as President of the Pacific Musical Society, and Vincent de Arrillaga, as President of the Musicians' Club, cannot act in their official capacity, nor can they assume the authority to speak for the members of the organizations of which they are the chosen heads, nevertheless it is interesting to note that they do, when acting as the heads of their respective organizations, represent from ten to fifteen thousand prominent musical people, professional and otherwise, in the State of California. The Music Teachers' Association of California alone has eight hundred members. But these eight hundred members have an average of ten pupils each, which means a moral influence over 8000 young people together with their parents and friends. The California Federation of Music Clubs, consisting of about eighty music clubs in California, have a combined membership of about ten thousand. There are at least five thousand music teachers in California, whose sympathies are unquestionably with a club that is endeavoring to give the musical profession a power capable to either defend it against injustice or enable it to advance its cause, if it be worthy.

These five thousand music teachers in California have a following of more than fifty thousand

LET'S GET TOGETHER!

The Musicians' Club of San Francisco believes that all REPRESENTATIVE members of the Musical Profession like to know each other. There is no finer opportunity to meet socially than at the handsome new Club Rooms at 533 Sutter Street. In order to give every reputable male musician or music lover an opportunity to discover the great advantages to be derived from associating socially with his colleagues the Musicians' Club has reduced its initiation fee from \$25 to \$10, which reduction is only good during thirty days from October 15th to November 15th. Regular dues are only One Dollar per month. There are also monthly club dinners and other social events. Application blanks may be obtained from any member of the Musicians' Club, from John Raith, Secretary, 1434 Post St., from Vincent de Arrillaga, President, 2315 Jackson St., or from the Editor of the Pacific Coast Musical Review, 801 Kohler & Chase Building.

LET'S GET TOGETHER!

The above space is donated by the Editor of the Pacific Coast Musical Review for the good of the cause of Music.

people in the form of pupils, friends and supporters. There are in California considerably more than five thousand professional musicians. Then you may include the music trade with several more thousands of adherents, subscribers to concerts and operas, members of amateur orchestras, choral societies and music schools with their faculties and students. It is therefore surely a moderate estimate to say that at least ONE HUNDRED AND FIFTY THOUSAND PEOPLE directly interested in music will follow the suggestion of a political club exclusively organized to further the cause of music in its noblest aspects. And such a club is the "Musicians' Richardson for Governor Club."

And the beauty about this new club is that no selfish motives can be ascribed to it. No offers of any financial or other character of aid have been made to it. It is solely organized for the good of the entire community without any conditions whatever, except to place the musical profession and public on record as a powerful element in the political life of the State. Regarding Friend Richardson's candidacy the editor of the Pacific Coast Musical Review personally is decidedly in its favor, for nothing is more important to the musical profession than intelligent economy in the conduct of the State's business with a logical reduction in taxation. Mr. Richardson, having been State Treasurer and having therefore had the finest kind of opportunity to discover where the waste is and where economy can judiciously be practiced, seems to be the very best man to occupy the high office of Governor when everyone is anxious to see a reduction in the cost of living. As long as high taxation is

the order of the day a lower cost of living is almost impossible. Therefore Mr. Richardson, basing his campaign upon the sole principle of economy and lowering of taxes, and possessing the confidence of everyone who has had dealings with him, and being in a position to keep his word, because he knows as Treasurer where judicious economy can be safely practiced, seems to us to be worthy of the votes of anyone who would like to see the State government managed in a business-like and expeditious manner.

The officers and members of the Executive Board of the "Musicians' Richardson for Governor Club," which has a moral influence over more than ONE HUNDRED AND FIFTY THOUSAND people, are as follows: President, Frank Carroll Giffen; Vice-President, Mrs. Lillian Birmingham; Secretary, Alfred Metzger; Executive Board, Mackenzie Gordon, Mrs. Fredric Crowe, Vincent de Arrillaga, John C. Manning, Mrs. H. M. Alberty, Mrs. Gertrude Ross, Z. Earl Meeker, Pierre Douillet, Miss Mary Alveta Morse, Mrs. Alvina Heuer Wilson, Mrs. Nellie Strong Stevenson, Waldemar Lind, Carolus Lundine, Frank Carroll Giffen, Mrs. Lillian Birmingham and Alfred Metzger.

MATZENAUER CONCERT

(Continued from Page 1, Col. 3)
vocal artists before the world today, and no doubt her second concert will hold as large an audience as the first.

We were indeed pleasantly surprised with the work of Georges Vause at the piano. He is an excellent pianist, grasping every symptom of musicianly emotion and instinctively absorbing the special artistic thought which the soloist intends to convey. In his solo numbers Mr. Vause revealed fine technical and impressionistic sentiments which brought him sincere recognition from his audience. He is worthy of the sponsorship and tutelage of that master pianist, Frank La Forge. The complete program was as follows: (a) Aria, O, don fatale, from Don Carlos (Verdi), Mme. Matzenauer; (d) Sapphic Ode (Brahms), (b) Erklung (Schubert), (c) Thou Art My Peace (Schubert), (d) "His Spring" (Wolff), Mme. Matzenauer; (a) Prelude (Schytte), (b) Lento (Cyril Scott), (c) Polonaise (MacDowell), Mr. Vause; (a) Plainte d'Arane (Copaud), (b) En l'assant par la Lorraine (Ald French), (c) Celle que je Prefere (Fourdrain), (d) Chanson Norvegienne (Fourdrain), Mme. Matzenauer; (a) Homing (Del Riego), (b) The Moon at the Full (Ronald), (c) Crepuscule—Cefiro, (d) La Paloma (Arr. by La Forge), Mme. Matzenauer.

FIRST SUNDAY SYMPHONY TOMORROW

Under the direction of Alfred Hertz, the San Francisco Symphony Orchestra will give the first concert in its Sunday Symphony series tomorrow afternoon in the new Curran Theatre, commencing at 2:45 o'clock. The program, which is a repetition of that presented Friday afternoon, contains as its principal number the popular C Minor Symphony of Brahms, the other items scheduled being Stravinsky's striking orchestral suite from his famous ballet "L'Oiseau de Feu" and the Melphito Waltz of Liszt.

For the coming season Director Hertz has made a number of changes in the seating arrangement of the orchestra so as to produce a uniform ensemble effect in all parts of the theatre. The first and second violins have been placed on the left side of the stage, with the celli in front on the right, back of which are the violas and double basses, with the woodwind, brass and percussion sections occupy the center. This, together with the various betterments which have been made in the orchestra's personnel will, no doubt, contribute a great deal towards making the coming season's concerts the highest point of artistry yet attained.

Next Sunday afternoon, October 29, the first Popular Concert of the season will be given, for which a splendid program of well-known numbers has been selected containing as the principal item the ever-welcome Unfinished Symphony of Schubert. The balance of the program is made up of the Overture to Weber's Oberon, the ballet music from Borodin's Prince Igor, Two Hungarian Dances of Brahms, the Liebesleid and Liebesfreud of Kreisler and Liszt's E Major Polonaise.

ALCAZAR THEATRE

Dudley Ayres came back to the Wilkes-Alcazar Theatre this week amid perhaps the most thunderous applause the popular O'Farrell street house has heard in years. Following eight weeks of absence, during which time he was at the Wilkes-Majestic Theatre in Los Angeles, Ayres opened here in The Churn School, a delightful comedy from the pens of Alice Duer Miller and John Milton. George Barnes fills Mr. Ayres' place at Los Angeles.

Mary Newcomb, in recent years leading woman with Robert Edison, comes to the Wilkes-Alcazar Sunday, October 22nd, to begin an engagement in the principal feminine roles of each week's attraction. Miss Newcomb last was in San Francisco with the Sam H. Harris show, Nice People, which was presented at the Columbia Theatre, and in which she played "Teddy" Gloucester, the leading character.

Miss Newcomb's first appearance in this city will be in Love With Love, a charming comedy recently written by Vincent Lawrence.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

THE PRINCIPLE OF BEAUTY—(Cont'd)

Balance and proportion are usually given due consideration by the composer. These elements are no less objects of necessary study on the part of the singer; in fact the singer's technique is incomplete without a knowledge of their value. A discussion of the properties of the melodic line, with various degrees and modes of reinforcement of the tone, will involve consideration of the value of vowel-balance, breath impulse and management. It will readily be seen that details, insignificant in themselves, have, in combination, a tremendous influence upon the whole. The student who recognizes a defect, and can assign it to its proper law, has begun efficient vocal study. There are many superficialities which stand in the way of sincere and beautiful expression which are difficult to assign, but a knowledge of the primary laws of vision, sincerity and appreciation is sufficient to guarantee successful analyses and assignment.

There are many types of song; so many in fact that every song may be said to be a type. The strength of a song lies in its appeal, and the source of its appeal may be found in the relation and purpose of its phrases. A beautiful song is at the disposal of the singer. We should know why it is beautiful, and sing it accordingly. The high, heavy note at the end is not the song—it is something that the song leads up to it well written. The interest must be intensified in every phrase, and if the culminating interest is retarded by letting down, sagging, or calling attention to other details, it is a violation of one or more of the fundamental laws



RUTH BATES

Mexico-Soprano, Offering O, don fatale from Verdi's Don Carlos at the Grand Opera, Sunday Morning, October 28, 1922, California Theatre

enumerated in this series, viz: vision, sincerity or appreciation. The study of a song should include such analysis, submitting each phrase to comparison with its preceding and succeeding phrases, and determining its relation to the whole. Thus, only, can we expect to get an understanding of the composer. Beautiful singing is scarcely possible without this understanding, and this study constitutes a means of discovering possibilities undreamed of by many young singers. Appropriate treatment of every phrase should be specific; there are general principles, but all principles are operative at the same time.

Unity and variety are laws of art, and one should give way to the other without disturbing balance or proportion. The great transgression of all immature singers seems to be personal display, but conscious use of the principle of variety gives the singer much freedom of thought and action and, judiciously used, a medium of display which is quite legitimate in that it does not distract the attention of the hearers from the song, if at the same time the law of unity is duly observed.

The song, considered as a whole, should indicate the treatment of the phrase, and when these principles are understood they enable the singer to hold the interest of the audience in the song by reducing the inertia consequent upon monotony.

Much of the treatment of a song may be gathered from a study of the text, but by no means is the text to be considered as the superior half of a song. Singers deficient in musicianship will usually seize upon the suggestions offered in the text and still remain indifferent to the harmonic influence upon the text. The purpose of the song is often misunderstood for this reason. The sincere student will deduct the moral.

From all of the foregoing principles it will be discerned that the great cardinal principle of successful singing is sincerity of expression. It is the balance

wheel of the singing machine. The problem, then, of the student is self discovery. The practice of singing along these lines is one of the most healthful activities accessible to the human family, and if properly pursued will give the student control of powers which, otherwise, would lie dormant.

The principle of beauty must be striven for, but the principle of sincere expression is a large part of the principle of beauty, for beauty will not flourish without sincerity. However, a man may be sincere and still his manner of speech in song may be monotonous. This can readily be traced to a poor perception or a mistaken idea of the elements of beauty.

The writer does not pretend to exhaust the subject of beauty in detail, but sufficient has been said to show that the principle of beauty is a basic law of successful singing. The subtle play of thought will help to give movement and life to the style of a singer, if it be not clogged with physical restrictions, but this, again, is discussed under the heading of Relaxation. Let it be understood that sincerity of expression cannot give talent, but it is a means of uncovering talent, and when it is uncovered it will grow in power if the singer insist upon using and exercising as much power as he is capable of.

(Thirteen articles have appeared in the Pacific Coast Musical Review dealing with the psychological principles and the philosophy of song. While this series by no means exhausts the possibilities of the question, enough has been said to justify further investigation on the part of ambitious students of the subject. A further series under the general caption "What the Schools Can Offer" will commence next week. There will be seven articles in the series, and the purpose is still further to define the respective responsibilities of the student and the schools. It is an old question considered from a new and practical viewpoint, defining plans and standards which should assist the student to a better defined course of study in logical sequence, and which will have for its object the prevention of unnecessary loss of time and energy. It is not likely that such a course is going to provide any short cuts, but in being direct and avoiding lost motion, it is hoped to show a way which will give the maximum results commensurate with the time, money and energy expended.)

CONCERTS UNDER MUNICIPAL AUSPICES

The municipality is determined to make the coming concerts of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, the most popular ever given at the Exposition Auditorium, and to that end the Auditorium Committee of the Board of Supervisors, which has the series in charge, has decided to offer a special inducement to purchasers of season tickets.

Although the price of seats for single concerts is very low, ranging from twenty-five cents to one dollar, those who make reservations for the season will be given tickets for the five concerts at the price of four. In other words the price of seats for the evenings of Nov. 8, Dec. 9, Jan. 4, Feb. 1 and March 1 will be \$4, \$3, \$2 and \$1, according to location. The sale of season tickets is now progressing at Sherman, Clay and Company's, with a most encouraging demand.

The San Francisco public is keenly awake to the opportunity afforded by the city to bear this great orchestra in a series of remarkable programs and these municipal "pops" will undoubtedly become an annual event. At each concert the great municipal organ will be used in conjunction with the orchestra.

Evelyn Sresovich Ware will give a pupils' Piano Recital at Sorsos Hall on Friday evening, Oct. 20th, at 8:15, and Saturday afternoon, Oct. 21st, at 2:30 p. m. Mrs. Ware has many talented pupils whom she will present on these two occasions. Several of her artists, among them Alberto Firenze, Elizabeth Coffinberry and Giacomina Liuzzo, have been heard recently in piano solos over the radio under the direction of Madame Vought and have received unstinted praise for their splendid work. At the recitals on Friday and Saturday the pupils will interpret the well-known composers, such as Tchaikowsky, Moszkowski, Debussy, Grieg, MacDowell and others, as taught by Mrs. Ware, who has spared no time nor patience to make this recital one of the best of its kind to be heard here this season. Cards of invitation have been extended to interested friends of both teacher and pupils. Erwin V. Holton, tenor, member of the Loring Club and soloist at the First Congregational Church of Oakland, will be the assisting artist.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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MACBETH'S ONLY SAN FRANCISCO CONCERT

Florence Macbeth makes her only San Francisco appearance this season tomorrow when she gives a recital of unusually versatile scope in the Colonial Room of the St. Francis Hotel, beginning at two o'clock. The concert, which is the first of a series arranged by Alice Seckels and known as the Matinee Musicales, is promised a large attendance, and will be as much a social as a musical event.

The artist for the occasion is a favorite here, both for the intrinsic brilliancy of her singing and the fact that she stands in the foremost ranks of American-born song birds. All over the country American musical genius is publicly earning its place in the appreciation of the public, and San Francisco audiences are showing themselves particularly eager to foster the art of this country. The Matinee Musicales series is evidence of this fact, presenting, as it does, six recitals, three of which are by American musicians.

Miss Macbeth will be accompanied tomorrow by George Roberts, a pianist of exceptional talent, who by special request is augmenting her program by three numbers. The program in its entirety is as follows: (a) Con veezi e lusigne—Il Seraglio (Mozart); (b) Vesper Hymn (Old English Choral); (c) Tarantella (Rossini), Miss Macbeth. (a) Ariette des Deux Avores (Gretry); (b) Le The (Knechtel); (c) Chant Hindu (Meyberg), Miss Macbeth. Aria, Shadow Song—Dinorah (Meyerbeer), Miss Macbeth. (a) German Dance (Beethoven); (b) Waltz in D Flat, Op. 70, No. 3 (Chopin); (c) Aufschwung, from Phantasiestucke (Schumann), Mr. Roberts. (a) Wings of Night (Watts); (b) Pierrot (Roberts); (c) Sakura Blossom (Ross); (d) Hayfields and Butterflies (del Riego), Miss Macbeth. Aria, Ah, fors e lui—Traviata (Verdi), Miss Macbeth.

THE MAIER-PATTISON RECITALS

Guy Maier and Lee Pattison, the pianists whose recitals on two pianos have created no less than a furore in the United States during the last two or three music seasons, have recently had the honor conferred upon them of opening the beautiful new Hawaiian Theatre in Honolulu.

These artists have spent the summer in Australia, where innumerable concerts and return engagements have been given with tremendous success. On their way to San Francisco, where they will soon appear under the management of Selby C. Oppenheimer, a stop was made in America's "Island City" to accept the invitation to dedicate the glorious half-million-dollar theatre which has recently been completed in the Hawaiian capital.

The art of Guy Maier and Lee Pattison may best be termed unique, and aside from rare programs, which have been given at odd times by Baner and Gabrilowitch, the literature of two-piano music was a novelty in this country until Maier and Pattison started their career in this work. The most eminent critics throughout the land have joined in agreeing that there is nothing more delightful nor educational than the playing of these startling pianists, and the universal claim is made that their art is so synchronized that one marvels at the fact that two pianos are employed rather than the usual one.

Maier and Pattison will give two recitals here on their coming visit. Manager Selby C. Oppenheimer has engaged the Columbia Theatre for the Sunday afternoons of November 19th and 26th for these events.

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KATINKA A HIT AT RIVOLI OPERA HOUSE

Hartman-Steindorff Comic Opera Co. Gives Entertaining
and Effective Interpretation of Friml's Easy Comic
Opera Before Large and Enthusiastic Houses

BY ALFRED METZGER

Evidently there are enough people in San Francisco to thoroughly enjoy legitimate comic operas presented in a clean and artistic manner to justify Ferris Hartman and Paul Steindorff to continue the presentation of these excellent works during a longer period than they intended to do at first. Considering the fact that the Hartman-Steindorff Comic Opera Co. present a different opera practically every week, at least they have done so during their Oakland engagement, we thought it a most risky thing for them to do to present a work entirely new to them in so brief a time for preparation. And knowing that no member of the company ever appeared in Katinka before, and having seen the opera personally in company with the composer, the writer ready to express his intense surprise over the fluency of the first presentation at the Rivoli Opera House last Monday night. It was indeed a production of superior excellence.

We have never known a stage director like Ferris Hartman, or a musical director like Paul Steindorff, who never fail to give a first night production without a hitch, at least a hitch noticeable to the audience. The greatest companies in the East are compelled to give their first productions in smaller towns before presenting them in the metropolis, but the Hartman-Steindorff productions are absolutely satisfactory from the very first time they are presented. Mr. Hartman has always had a genius in this direction, and it is not our intention to reflect on the ability of Josie Hartman, the stage director, when we make this statement. We have even witnessed faulty first night productions of visiting companies from the East, when nervousness interfered with efficiency.

We enjoyed Ferris Hartman's portrayal of the character of Thaddeus T. Hopper even better than the comedian we witnessed in the Friml production. Mr. Hartman actually "impersonates" the part, has an idea of its purpose and characterization and gives it a certain breezy naturalness which was missing in the original impersonation which seemed to us sort of careless and happy-go-lucky. There is another advantage of Mr. Hartman's art, namely, he puts his whole heart into his work, gives his audience every particle of energy and enthusiasm he possesses, and never permits himself to "lie down on the job." During our regular visits to the Tivoli Opera House we never found Ferris Hartman influenced by unfavorable conditions. While Edwin Stevens, for instance, used to lose interest and "neer" when the houses were small, Ferris Hartman was always 100 per cent efficient, whether the houses were big or small, and this loyalty to his audiences is one of the principal reasons for Ferris Hartman's perennial popularity. It is the same today as it was formerly.

If Mr. Hartman will permit an old friend the liberty of a little frankness we would like to suggest a little blue penciling of his speeches. We do not doubt that most of his auditors are personal friends in a certain way who regard these chats as heart-to-heart talks. We also believe that Mr. Hartman thoroughly enjoys these confidential exchanges of pleasantries with his audiences. Nevertheless we find that many people are under the impression that Mr. Hartman is trying to beg his friends to help the productions from the standpoint of charity. Now, judging from the audience and the support this is hardly necessary, and we are sure Mr. Hartman does not wish to convey this idea to his hearers.

Stella Jelica

COLORATURA SOPRANO

800 KOHLER CHASE BLDG
SAN FRANCISCO

One of the pleasant surprises of the Katinka performance was Lavinia Winn's electrifying impersonation of Mrs. Potter. This clever young soprano exhibited a consistent vivacity and attractive grace which won for her the enthusiastic endorsement of her audience. She made the role stand out prominently and gave a certain individualistic touch that proved her to be possessed of histrionic instinct. Although her voice is lacking somewhat in color it was nevertheless sufficient to reveal the melodic strains of the songs she interpreted.

George Knapp was at his best in the part of Knopf, and he proved himself singularly well suited to second comedy parts by emphasizing the numerous situations so as to make them plain to the audience and by assisting the first comedian to strengthen his chances to make the best of his comic situations. John Van had plenty of chance to display his fine tenor voice, while Lillian Glaser's beautiful and clear soprano rang out charmingly in a number of exceedingly catchy melodies, all of which she sang with fine shading, exactness of pitch and conciseness of diction. However, both Mr. Van and Miss Glaser would add materially to their success if they would display more animation in their features and more limpidity in their histrionic deportment.

Paul Hartman impersonated Petrov, a very clever character part, with fine conviction and skill, while Nona Campbell, although not participating much vocally in the production, added to the ensemble by her fine, rich voice and her regal appearance. Hazel Van Hartman in the role of Olga sang the fantastically arias, Allah's Holiday, but unfortunately her voice did not show itself to the best advantage, no doubt being influenced by a cold. Edna Malone distinguished herself by some very skillful dancing and Rafael Brunetto sang and acted the role of Boris Strogoff with intelligence and assurance. Eltriada Steindorff as Varnka interpreted a minor part with ease and fidelity.

The orchestra, under the direction of Paul Steindorff, did excellent work, while chorus, costumes and scenery were in full accord with the general excellence of the production. We understand that the success of the opera was so gratifying that a second week is justified, and if you wish to spend a pleasant evening without having to expend more money than you can easily afford by all means don't miss attending Katinka at the Rivoli Opera House.

LEON M. LANG HONORED BY KOHLER & CHASE

No doubt the musical profession read with a great deal of interest the letter from Geo. Q. Chase, President of Kohler & Chase, which appeared in last week's issue of the Pacific Coast Musical Review and which announced the promotion of Mr. Lang to the Vice-Presidency of that famous firm. No honor has ever been bestowed that was worthier of the recipient than on this occasion. We have known Mr. Lang during a period of nearly twenty years and we have always found him thoroughly dependable, a man of his word and singularly fond of the musical profession. His success has been due to his ability to inspire confidence among those he meets and to his invariable consistency in keeping his promises. There are geniuses to be found among the commercial portion of the musical world as well as among the artistic and since Mr. Lang possesses an almost uncanny knack of making friends among the people he has business dealings with he belongs among those possessing genius in his line of work. Mr. Chase, in honoring Mr. Lang for faithful services and loyalty to the profession has not only bestowed a reward where it was merited, but has put himself on record as an employer who appreciates the co-operation of his employees.

Alexander Murray, violinist, pupil of Giuseppe Jollain, gave the first concert of the season in the new Auditorium of the School of Music, Dominican College, San Francisco, on Saturday evening, September 30th. An excellent program was most skillfully and judiciously interpreted.

MUSIC IN THE TRANSBAY CITIES

BY ELIZABETH WESTGATE

1117 PARU ST., ALAMEDA, CAL.—TELEPHONE ALAMEDA 155

EDITORIAL NOTE—In order to enable our Oakland-Berkeley-Alameda Representative to cover that fertile Musical Field thoroughly we shall appreciate full co-operation from the musical profession across the Bay. One of the duties of the Musical Review is to enable her to keep track of all musical events by sending her programs, announcements and tickets regularly and promptly. It is imperative that a certain item should appear in the current issue of the paper, the matter should be mailed on Fridays so that Miss Westgate receives it on Saturdays of the preceding week. All matter for general publication must be in the San Francisco office on Tuesdays before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglect on the part of someone to notify us.)

OAKLAND, October 9.—Next Monday evening, the 16th, marks the first of Z. Potter's notable series of Artists' Concerts. This manager's experience of the last few years, added to her exceptional instinct as a diagnostician of the musical state of health of her public, will always guide her in furnishing the right diet.

Florence Macbeth, coloratura soprano, a member of the Chicago Opera Company (and a valued one), will give a rare program on that occasion. This singer has had great success in England, Belgium, Hungary, Italy and in Germany, and is a favorite in her own country. She was born in Minnesota, studied with Yeatman Griffith, who alone as a teacher is responsible for her success; and she has made a distinguished name for herself not only in opera, but in concert. Her program for Monday is calculated to display not only the sparkling brilliance and flawless technique of her voice, but its sweetness, warmth and glow. A large audience is assured.

The first of the four lecture recitals by Elizabeth Stuart Brown—the one devoted to the consideration of Bach—on Thursday evening, the 5th, (the others are taking place on successive Thursday evenings at Ebell Clubhouse.) The room, where the lecture was held, was comfortably filled, and the audience was most attentive. Mrs. Brown is a poet, by nature, one discovers, and devout as well, and her talk contained many thoughtful paragraphs for the listener. Of course, there is really nothing new to be said of Bach, whom Finck has lately called "the Mount Everest of Music."

But Mrs. Brown gave new vitality to a name already immortal. If such things can properly be said, Miss Marie Millette interpreted six of the master's characteristic compositions, with Mrs. Brown at the piano, and both delivered their message in the classic style which was demanded. Three solos were done on the duet piano, including the Chromatic Fantasia. The next lecture was to be on Mozart, with Miss Millette assisting; the next following is to be given over to Beethoven, with the duet alone furnishing illustrations; while the final evening presents Schubert with Marie Partridge Price singing five of the well known songs.

The whole course is under the direction of Julian R. Waybur, who is managing the University Extension courses in music.

Mabel Riegelmann has been engaged as soloist for the forthcoming concert of the Oakland Orpheus, to be given at the Municipal Theatre (the date not yet determined).

The club, under the direction of Edwin Dunbar Crandall, has been busy rehearsing a number of choruses new to the Coast. I wonder that Mr. Crandall does not give Frederick Stevenson's Spanish Serenade, some time when he has at command a brilliant soprano voice for the obligato.

Annie Louise David, the distinguished harpist, who has been teaching her instrument in San Jose, and also at the Convent of the Holy Names in Oakland, gave a recital on Monday evening, the 9th, at the latter place. It occurred so late to be reviewed here, as this "column" must be in San Francisco Tuesday mornings.

Last Thursday afternoon the Adelpian Club of Alameda held its Union meeting, offering a musical program in which the following participated: Marie Hughes Macquarrie, harp; William Dehe, violoncello; Robert Rourke, violin; Robert Macquard, baritone; E. F. Cowen, accompanist. My regular duties prevented my attendance, but I am told that the program was one of the most enjoyable ever presented by this club. Mrs. Robert Lewis Hill, who has been specially educated in music, was the hostess. The music section of the Adelpian is one of the most important and helpful about the Bay.

Oakland, October 16th, 1922

This record always closes Monday noon, in order to reach the main office on Tuesday morning.

The Nuns of the Convent of the Holy Names invited their students and a group of friends to a harp recital by Annie Louise David, last Monday evening. In the face of a driving autumnal storm, a large audience assembled in the concert-room of the institution and heard a rarely interesting program, varied in scope and distinguished in execution. Miss David was by turns meditative, aloof, audacious, intimate, gay, vigorous, shy, profound. The harp, to be interesting for an entire recital, must be played with all those qualities—or so, at least, Miss David's playing seemed to prove. From first to last there was no loss of ardor on her part nor on the part of the audience. The jeweled exquisiteness of her tones gave a certain poignancy to the harmonies. More than once that most lovely of bible phrases, fountains of living water, was suggested. Miss Florence Jamison played on the piano the orchestral score of the concerto, which is still in manuscript and was written for and dedicated to Miss David. This was the

program: Aeolian Harp (Hasselmans); Menuet (Beethoven); Spanish Dance (Holsky); Serenade (Olsen); Song of the Sea (Hartberg); Clair de lune (Debussy); Arabesque (Debussy); Le bon petit roi d'Yvetot (Grandjany); Salutation of the Dawn (Zabel); Berger et bergerette (Marquet); Valse (Brahms); Les Folets (Hasselmans); Concerto for Harp Solo and Orchestra (Margaret Hoberg).

Miss Zanette W. Potter begins her series of Artists' Concerts this evening, October 16th, presenting Florence Macbeth, coloratura soprano. A review will appear in this column next week.

The Half Hour of Music at the Greek Theatre on Sunday, October 15th, was given by Clare Harrington, soprano, accompanied by Miss Weithus at the piano. Miss Harrington was one of those most interested in the group of vocalists called The Western Singers, a co-operative opera company which had some success in San Francisco.

The formation of The People's Symphony Association of San Francisco, to give a series of educational orchestral concerts during the coming season, was announced by Robert C. Newell of Oakland, at a luncheon at the Bohemian Club last Wednesday. Mr. Newell's sponsorship assures the success of the undertaking, for his interest in music has been life-long, and has in no way hindered his success in commercial life—a statement which no longer needs the emphasis it once demanded. It seems now to be taken for granted that any man may have a poetic side to his nature without losing his grip on every-day life with its terrific problems. Indeed, if the editor-in-chief will allow me space to say it, and I have an idea he skips my rhapsodies, but lets them go to the printer just the same—music has a right to deal with the imminent facts of contemporary life. It need not at all times depict poetic fancies, dreams, the higher emotions, pictures of sheer beauty, although those are among its chief functions. As some etchers and painters have proved, a factory in full blast may be as beautiful as a lily, and there is far more to be pictured—and inferred—in the one than in the other, when all is said and done! We, of the twentieth century must—positively must—make sure our attitude toward everything USEFUL in the world, agreeing, as was sagely said long ago, that life is beauty. It is more difficult, more formidable and consequently more intriguing to celebrate a skyscraper than a cathedral. We must expect it to be done and to rejoice therein, to concede to music its relevance to life as people live it today; to find it at last transmuted by the power of genius into something altogether sacred.

Of the Orchestra, whose organization by business men for the public good called forth the above, Alexander Slavsky has been appointed conductor. Twelve concerts are planned, to be given on alternate Sunday mornings, beginning November 12th. The price is to be extremely low, so that all lovers of music will be able to hear the programs. The place where the concerts are to be given has not yet been selected. Among the guarantors are these from this side of the Bay: Joseph Durney, P. A. Jordan, Walton N. Moore, Robert C. Newell, L. W. Buck, F. R. Sherman, E. A. Julian, D. L. McKay, P. J. Walker and F. A. Denicke.

The second of the lecture recitals by Elizabeth Stuart Brown at Ebell Clubhouse last Thursday evening attracted a larger audience than the first one, a week previous. The subject was Mozart, and Miss Marie Millette, soprano, sang arias from Figaro's Wedding, the Magic Flute and Don Giovanni. The duo-art was also heard. There are two more recitals in the series, devoted to Beethoven and to Schubert.

LOCAL SOLOISTS PERFORM FOR RADIO

Lucille White, coloratura soprano, and Elizabeth Coffinberry, pianist, gave a delightful concert over the radio from the broadcasting station at the Bulletin's Fairmont Hotel station, KDNB, last Monday evening.

Elizabeth Coffinberry, who is a gifted pupil of Evelyn Sresovich Ware, was heard in a difficult program of piano numbers which she played remarkably for one so young and she reflected great credit on her teacher.

Lucille White, pupil of Madame Stella Raymond Vought, is not unknown abroad for her beautiful voice. She was with the A. E. F. in France and gave many concerts for the service during the World War. She handles her voice with a fine artistic sense and reflects both warmth and feeling in her interpretations. She sings unusually well the Heart Songs, so popular during the war, and she included several of her program over the radio by special request.

Mme. Laura Janos Fuesell, pianist, a graduate of the Chicago College of Music, proved a most able and capable accompanist for Mrs. White. She is now established in her new studio at 545 Sutter street, Studio 306, and is quite an addition to the ranks of good musicians in San Francisco. The radio program was under the direction of Madame Vought.

Distinguished Artists Coming

Toscha Seidl—"Toscha Seidl is one of those rare instrumentalists who, unaided by any posing or demonstrative methods, grip an audience the moment they begin to play. The new violinist gets right to the heart of what he is interpreting; he plucks the soul out of every note and rounds off every phrase with that exquisite skill that alone belongs to the master interpreter."

Challapin—Feodor Challapin, the famous Russian haritone-bass, who returns to America next season as special star of both the Metropolitan and Chicago Opera Companies and to give a few recitals throughout the country, is to receive a fee thirty per cent more than Carnuso ever got from the great opera companies. His contract with the Metropolitan is for a minimum of fifteen appearances and with the Chicagoans for ten. Manager Selby C. Oppenheimer has secured Challapin for San Francisco and the sensational singer will be heard in this city during February, 1923.

Calve is to sing in San Francisco this season, and this is one of the best pieces of musical news that has yet issued from the offices of Selby C. Oppenheimer, who has secured the great diva for one concert on January 1st. The "world's greatest Carmen" has discovered the secret of eternal youth and vigor, according to the enthusiastic reports issuing from New York, where after an absence of some eight years she carried audiences and critics by storm in six recitals which were the sensation of the last musical season. Calve is hailed as "a supremely gifted singer in the prime of her career," while critics and those who remembered the diva of a generation ago are marveling at the perfection of her voice and her superb mastery of the difficult art of singing. It was in 1913 that Calve last visited San Francisco. A new generation of concert-goers have grown up since that time, but they are promised the opportunity to hear the real Calve, still possessed of the magic voice and wonderful magnetism that were hers when she first sang Carmen at the Metropolitan Opera House in 1893.

Louis Graveure, the eminent haritone, who will appear at the Columbia Theatre on the Sunday afternoons of December 3d and 10th under the management of Selby C. Oppenheimer, is said by those who know him to be one of the most versatile singers ever known to the concert stage. This does not refer to the fact that Mr. Graveure can sing in many languages, and that his programs include operatic selections from many composers as well as folk songs, classic songs and even humorous songs. Mr. Graveure's versatility is that of a man who says of himself, "I am a Jack-of-all-trades and I sincerely hope a master more or less of one."

MUSICIANS' CLUB LUNCHEONS ARE POPULAR

Although the week's luncheon at the Musicians' Club last Wednesday was only the third since the inauguration of this new idea the attendance was three times as big as at the first event of this nature. The excellent repast, served promptly and at reasonable cost, evidently meets with the approval of the members of the club. Among those who attended last Wednesday were: Sir Henry Heyman, A. B. Schlot, Redfern Mason, Alexander Slavsky, Edmund Liechtenstein, Julian Waybur, Waldemar Lind, Julius Haug, Ernest Hutchinson, Emil Wahl, Arthur Conradi, Mr. Duclos, John C. Manning, Alfred Metzger, Mr. Alegrino, Vincent de Arrillaga, Johannes Raith, and Mr. Blaha. The whist party, the first of the regular monthly series, which will take place last Saturday evening, proved an unqualified success justifying the continuation of these events. This (Saturday) evening is the regular monthly dinner and judging from the reservations made so far, a large attendance is assured. The membership drive is progressing.

BRUNO DAVID USSHER'S ANNOTATIONS

We note with a great deal of interest that Bruno David Ussher, the Pacific Coast Musical Review's Los Angeles representative, has been engaged to write the program notes for the Philharmonic Orchestra for the current season. Judging from the program forwarded to us by W. A. Clark, Jr., we find that an excellent choice was made. With that precision, accuracy and knowledge which characterize all of Mr. Ussher's contributions to this paper these program notes will prove of unquestionable value to all who attend the Los Angeles concerts. The symphony concert in any city loses a portion of their effect if the programs do not contain sufficiently intelligent analytical notes to enable the auditor to understand the meaning of the compositions interpreted. Students in particular gain in valuable knowledge by means of accurate synopsis of the numbers of a symphony program because they are able to get graphic illustrations to the explanatory remarks of the annotator. Mr. Clark, in engaging the services of one who is singularly competent to solve this problem adds to his valuable services of making music thoroughly enjoyable to the people of Los Angeles and vicinity. Mr. Ussher takes frequent opportunity to tell us that he doesn't like being complimented in the paper he writes for. He thinks it is too personal and undignified. Unfortunately, the editor is incorrigible and he insists on his little "jokes." And so in spite of Mr. Ussher's protest we again are compelled to give him recognition, even though it is in retaliation for some of the typographical errors we have to correct in the proofs of our Los Angeles letter. A. M.

ANNA L. DAVID IN SAN JOSE

Distinguished American Harp Virtuosa
Enthuses Students and Faculty of
Notre Dame College of Music

(From San Jose Mercury-Herald, Oct. 12)

Notre Dame College, famous for its recitals, never had a greater treat than that enjoyed yesterday afternoon when Madame Anne Louise David of New York City, a harpist of international reputation, gave a harp program for the sisters and students. Yesterday was an especial occasion, too, rather out of the ordinary in more ways than one, for Madame David's recital was also her "birthday party" to the sisters and pupils of Notre Dame. "And I could not celebrate my birthday in happier fashion than by playing for you," she wrote in her acceptance of the sisters' invitation. Madame David played before a Notre Dame audience some six years ago, a wonderful program the sisters still speak of with delight. But Wednesday's recital eclipsed her former triumph. Madame David is even finer, bigger in her artistic renditions now than in 1916. Her program was one that would tax the interpretative powers of any artist, but from beginning to end Madame David held her audience spellbound—and Notre Dame audiences, accustomed to the best in music, are admittedly critical.

Madame David began her musical career as a pianist. She studied under MacDonald, and was one of his most talented pupils. The harp, however, seemed to offer her greater scope of expression and she abandoned the piano taking up the study of the harp under Hasselmann, one of the greatest teachers of the harp. In her program yesterday she included a composition of her former maestro—The Fireflies. It was a delightful bit of description work—an exquisite melody heard faintly through intricacies of delicate glissandos, in imagination one glimpsed the rustling fireflies in the soft dusk of a summer evening; one heard the rustling leaves as the breezes stirred them; back and forth in eccentric flashes, to the accompaniment of humming wings, and the thousand subdued sounds of summer, flitted the fireflies called forth by Madame David's artistry. One saw them all, followed their erratic flight through tree-tops to a sudden earthward sweep, then the gentle settling on a bending blade of grass—and Madame David was smiling her charming "did-you-like-it" smile while one pulled one's self back to reality. It was so with all Madame David played. One felt, and saw, when she played. Her opening number was the lovely Ballade by Zabel, followed by Olsen's Serenade and Chopin's Etude, difficult even for piano, and doubly so for the harp with its close harmonies. It was exquisitely rendered. Clair de Lune (Debussy) conjured up woodlands bathed in moonlight and fairy folk dancing over mossy rocks, while Harriet Ware's Song of the Sea, rearranged and revised for the harp by Madame David, brought visions of soft-lapping waves slipping smoothly over white sands or tumbling over rock-strewn shores and booming breakers pounding among the cliffs and caves. This she followed by a lilting modern French number, by Grandjany, Le bon petit roturier. It is adapted from an old folk dance, and song sung in the time of Napoleon, whom the good folk, in derision, called the good little king of Yvotot. Lonkine's Prelude, the first number of the fourth group, beautiful, dignified, lent itself to the sweeping chords and harmonies of Madame David's playing with wonderful effect. Following was Zabel's Salutation of the Dawn, a difficult but exceedingly beautiful descriptive bit, most artistically rendered.

Perhaps the finest number on the program, in a recital uniformly excellent, was Madame David's closing number, a concerto for harp and orchestra in B flat minor, by Margaret Hoberg. Miss Hoberg, who was a pupil of Madame David, wrote the concerto for her and dedicated it to Madame David, who gave it its premier in Carnegie hall, New York, with a symphony orchestra of 125. It has a masterly composition, and is one of the most among American compositions for the harp. Madame David, of course, lacked the wonderful accompaniment of an orchestra, but the three movements—Allegro Maestoso, Adagio and the finale, Allegro Moderato—were given a magnifi-

cent rendition. The orchestration, arranged for piano, was played by Miss Florence Jamison, formerly of San Jose, now of Claremont. Miss Jamison was a pupil of F. Loni King, and was well known in musical circles in this city. She accompanied Madame David with feeling, and added much to the beauty of the concerto.

Following the recital, at Madame David's request, Julia Herrarte of Guatamala, one of the pupils at Notre Dame, performed on her concert harp—Madame David uses in her concert work a magnificent harp of Louis XV design, presented to her by one of the largest music firms in New York. The artist listened carefully and as the girl rose from the instrument, took both her hands, exclaiming with feeling, "If you continue to improve you will be one of the great harpists. You have had a wonderful teacher, and your work shows your careful training. Keep on as you have begun; study hard. You have great talent and I shall watch with interest your progress in the future. If you continue, you will be one of the great harpists in the future." Madame David's home is in New York, where she lives with her parents. She loves California, however, and expects some day to make this her home. She has harp classes in San Francisco and Seattle and between concert seasons teaches in these two cities.

SUCCESS OF TWELVE O'CLOCKS

The so called Twelve o'Clocks, a series of musical vents given under the direction of Miss Ida G. Scott, at Knabe Hall in the Kohler & Chase Building, are proving of exceptional success and are being attended by interested audiences. We are now preparing a review of all the events that have taken place since these excellent affairs were inaugurated, but in the meantime wish to say that they are musically well worth while and the fact that the audiences are growing on every occasion is sufficient proof of their usefulness. The program which was given on Tuesday, October 17th, and Friday, October 30th, was interpreted by Mrs. Leonard R. Boyd, mezzo soprano, and Mrs. Florence Hufschmidt, soprano. The compositions were selected by William Edwin Chamberlain and the program was as follows: Dawn (Curran), Till I awake (Woodforde-Pinden), Miss Hufschmidt; Nymphs and Shepherds (Purcell), Care Selva (Handel), Mrs. Boyd; Dost Thou Know That Fair Land? (from Mignon) (Thomas), Miss Hufschmidt; Drift Down, Drift Down (Winter) (Ronald), The Wind's in the South (Scott), Mrs. Boyd; Love (Huerter), Spring's a Lovely Lady (Elliot), Miss Hufschmidt, Mrs. Chamberlain at the Piano.

Jack Hillman received an ovation at the Hotel Whitcomb on Sunday, evening, October 15th, when he was scheduled to sing six songs. He had to respond to five encores, and after a rendition of the Prologue to Pagliacci shouts of bravo resounded through the hall. Two of his solos included violin obligatos, played with refined musicianship by Eugenia Argiewicz Bem.

The Mansfeldt Club will give its forty-seventh piano recital in the Ballroom of the Fairmont Hotel on Wednesday evening, October 25th, when the following program will be presented: Sonata, A flat, op. 26 (Beethoven), Hugo Mansfeldt; Concerto No. 1, D major, op. 17 (Saint-Saens), (a) Andante sostenuto quasi adagio, (b) Allegro con fuoco, Miss Victoria Wallace, Miss Helen Schneider; (a) A la source isolee, op. 9, No. 2, (b) Legend, St. Francis Walking on the Waves (Liszt), Miss Margaret Hyde; Concertstueck, F. minor (Weber), (By Request), Miss Marjorie E. Young, Miss Helen Schneider; (a) Cracovienne fantastique (Paderewski), (b) Rhapsody, No. 12 (Liszt), Miss Alma Helen Rother; (a) Andante from G minor Concerto (Mendelssohn), (b) Impromptu (Mansfeldt), (c) "Si l'oiseau j'etais" (Henselt), (d) Scherzo from Concerto symphonique (Litolff), Mr. and Mrs. Hugo Mansfeldt.

Mme. Rose Florence will be the soloist for the San Rafael Musical Club at their first concert of the season on Thursday, October 26th. Benjamin Moore will be at the piano. This will be Mme. Florence's last appearance in California before she leaves for the East, which will be November 4th. She will give her New York recital at Aeolian Hall on November 21st.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, October 13, 1922.—William Andrews Clark, Jr., founder and sole supporter of the Philharmonic Orchestra, this morning doubled his five-year guarantee pledge, by announcing that he will single-handedly meet all deficits for additional five years. As deficit, the total during the first five years will be in excess of \$1,000,000. Mr. Clark's gift to the music-loving public of Los Angeles and to musical art in America generally, will imply a donation of more than \$2,000,000 within ten years, probably the largest gift of this nature in America. Thus, the existence of the orchestra is assured until April, 1929.

Mr. Clark, who regularly attends rehearsals, in a speech to the orchestra members this morning himself announced that when the first five-year guarantee expires in April, 1924, he will renew it for equal length of time.

Mr. Clark has been considering doing so for some time.

Announcement of this new pledge was not to be forthcoming for a while. Mr. Clark, however, did so now, so as to set at ease the mind of certain orchestra members, who felt uncertain about their future whereabouts after 1924. This means that the personnel of the organization will remain practically the same as it is now.

Annual deficits averaged \$225,000, and will probably remain in that neighborhood, as Mr. Clark is determined to engage the foremost orchestra players available anywhere, while the educational policy of the orchestra, too, is carried on at considerable cost.

Mr. Clark will continue as lessee of Philharmonic Auditorium until 1929, a renewal of the lease having been perfected recently.

(EDITORIAL NOTE—The above communication from the Pacific Coast Musical Review's Los Angeles correspondent is of the utmost importance to musical progress in California. Not too much can be said in praise of W. A. Clark's generosity. If San Francisco only had among its wealthy music patrons a man or woman of Mr. Clark's breadth of vision and liberality, such music patron, together with the natural musical enthusiasm of the people of this city, could accomplish almost anything here. We would have a symphony hall, instead of wondering when the powers that be get ready to begin spending some of the money already subscribed. However, what is good for California is good for San Francisco, and whatever Mr. Clark does for Los Angeles he does for California, and in a measure San Francisco will gain by it also. Los Angeles is indeed fortunate to count among its music patrons a man like Mr. Clark who takes such deep interest in music and who at the same time is so intimately acquainted with the value of music that his interest is not merely a financial one, but that he so thoroughly enjoys the results of his generosity which he can watch with intelligent appreciation.)

LOS ANGELES, October 15, 1922.—Lee Pattison, artistic conferee of Guy Maier, foremost exponents of two-piano recitals, arrived yesterday in Los Angeles in company of Mrs. Pattison, following an extended concert trip to Australia. Mr. and Mrs. Pattison will re-



FANCHON EASTER ARMITAGE

main here, where they will be joined by Mr. and Mrs. Maier. The two pianists are to appear November 17-18 with the Philharmonic Orchestra in the E flat major concerto for two pianos and orchestra. In the meantime they will play several programs in northern coast cities. Mrs. Maier, in pianistic circles known as Lois Warner, will probably be heard here as accompaniste of Marguerite d'Alvarez.

Pattison and Maier have been life-long friends. They studied together at the New England Conservatory of Music, went together to Europe, where they became pupils of Artur Schnabel, eminent German pianist to be heard here this season. For years they indulged in two-piano playing, largely for their own pleasure, bringing it to such perfection that they were induced in 1915 to make a professional concert appearance. The success was so immediate and immense that they decided to enter the concert field. Since then their programs have been pianistic sensations in the best sense of the word.

"I am glad Schnabel is coming West, and I believe you will be, too, after you have heard him. He was to have come to America for the season 1914-15, but the war intervened. I was curious to hear him again when he finally made his American debut last year. I was wondering whether I would still consider him one of the really great pianists, as I did when I attended his recitals in Europe. I was deeper impressed than ever. He is a player who is not only inspired, but who inspires his audiences as few pianists can," Mr. Pattison assures.

"Really, there is no other pianist to my mind who can play Brahms, Chopin, Schubert as he does. His success in New York was the more remarkable as he was the first German pianist to play there since the war, that is to say as new-comer."

Lee Pattison is taking advantage of this special of leisure here and giving much time to writing the score for a comic opera of the promising title "Oh Doctor," as he confessed blushing. He laughed, saying: "No doubt this amuses you, but it always has been my ambition to write a good comic opera and a good string quartet. Mind you, I really believe that light music can be good music, and incidentally it is more difficult to write light music which is good than serious music of pretense. In fact, it is much more difficult, if you want to avoid cheap tinkle-tinkle tunes. I have no hesitancy in saying that Lehar's Merry Widow Waltz is the type of good light music I have in mind when I make this statement. It is a test of musicianship to write such music and frame it artistically."

Pattison has also composed several piano and vocal works, also a piano-trio. Mme. d'Alvarez, for instance, is singing his songs. He has arranged several of the selections played by Maier and himself in their two-piano concerts, though most of their programs consist of compositions originally written for two instruments. "You would be surprised how many piano pieces have been originally conceived for such presentation. Thus, we played six entirely different programs in Sydney, by the way, within one week. The modern composers, too, are writing for two-piano in growing numbers," Mr. Pattison continued.

As a matter of fact, what originally was only a kind of musical sport for these pianists now has become a source of inspiration to noted composers. Ernest Hutcheson, Leo Sowerby, Edward Burlingame Hill (approves three Americans), Arnold Bax, the noted English composer; Germaine Tailleferre, French musical radical; Casella, the Italian modernist; Artur Schnabel, Leopold Godowsky, to mention but a few, have written two-piano pieces specially for these twin-souls of the keyboard.

Approcs, Mr. Pattison was a passenger on the ill-fated steamer, City of Honolulu, when she made her second-last trip. He expressed great interest in the recent summer concert season at the Bowl, which was enthusiastically discussed by passengers. Our conversation drifted back to his own work on the concert stage with Mr. Maier. A work we are very fond of

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playing is the rarely heard E minor concerto of Liszt. Liszt wrote it originally for piano and orchestra (for Henselt, if I remember well). When Henselt, however, refused to play it, Liszt re-arranged it for two pianos. This version, however, was lost, so that Mr. Pattison had to reconstruct the second piano score from the older score of Liszt. This is one of the few instances where they do use an arrangement.

Pattison is quite enthusiastic about the Sowerby work entitled Ballad. Sowerby, who is now spending his fellowship at the American Academy in Rome, wrote the work there. The piece by Hill, also written specially for them, too, should prove historic in American music. Hill heard Pattison and Maier play and promised a composition. Then arrived what Hill described as a preliminary effort, but Pattison considers it an epitome of jazz. It is syncopated polyphony in the best sense, harmonically very interesting, bizarre, but tempered by the right amount of delightful humor. Which caused him to comment on the mistaken conception of jazz in the minds of foreign composers. Mr. Pattison feels that the foreign composer when trying to write syncopation of the American jazz style that he must be noisy, heavy, brutal, as, for instance, Casella's endeavors in this regard.

I am not aware of the program Maier and Pattison will play in San Francisco. However, I will add that he seems much in sympathy with the Jeux des Fleurs Air by Mme. Tailleferre, who is wandering in the paths of the "notorious" six music radicals who leads the march of the French moderns. I do hope, for the sake of Bay City music-lovers, that the concert will include the Haydn Variations by Brahms. It is originally written for two pianos and a repertoire piece of Maier and Pattison. Personally, I have always felt that the orchestration is heavy at times that it veils the lovely "fine work" of this orchestral "drawing."

Two other two-piano pieces were specially mentioned by Mr. Pattison, who is delightful to meet, thanks to his sincerely sympathetic personality. These are Debussy's Blanc et Noir (Black and White), and Moy-Mel by Arnold Bax. Moy-Mel is Gaelic and means "heaven." It is a work the composer of which had absorbed much of the Irish imagery of fairy tales and folklore with their leaning toward the mystic and supernatural. Pattison describes the work as highly modern, yet of distinct appeal, as he considers also Bax one of the great living talents.

Looking over my notes—I am still one of those interviewers who wake up at nights if I cannot scribble during an interview—I find one more program selection of the two pianists, which I would love to hear. It is a transcription of the coronation scene from Moussorgsky's opera Boris Godounow, the scene with its gorgeous orchestra festiveness and wonderful bell effects. How I would love to hear them play it!

It was one of the most stimulating, instructive interviews to me. As a friend of mine might call it, a case of "earning while on the job." In fact, much more was said than space would permit to relate or would be wise to print. The time passed fast, but again the subject turned to Schnabel before we parted. Said Pattison:

"Schnabel is one of the most cultured artists I know. That is how he enriches his playing. Just think of it—Berlin surfeited with music, piano music in particular, listened to twenty-four programs of his in one single season. Although his own compositions are quite modern, and he plays the moderns exceedingly well, yet there are few who realize the human depth of the classic as does Schnabel."

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Florence Macbeth, the coloratura soprano from the Chicago Grand Opera Company, and Royal Daddum, baritone, who open the Philharmonic Artist Course, Tuesday evening, the 31st inst., have chosen a program which will have a very general appeal. Mr. Daddum opens with two old Italian numbers, on the Invasione di Orfeo (Perù), followed by Il Pient des Petales des Fleurs (Rhene Baton), and the song made famous by Chaliapin, The Song of the Flea, by Moussorgsky. His only aria is the well-known baritone solo, Eri tu, from the Masked Ball; the second group includes two songs from the Salt Water Ballads arranged by Frederick Keel, on the poems of John Masfield, and an old English folk song arranged by Deems Taylor. He closes his share of the program with the famous negro spiritual, 'Travelin' to de Grave, arranged by William Reddick and dedicated to Daddum. Miss Macbeth offers a typical, although unacknowledged coloratura soprano series of numbers, Con vezzi e lusighe (Mozart); Vesper Hymn, an old English choral, Tarantella (Rossini); the famous Fors e lui from Traviata; Wings of Night (Haydn); Pierrot (Roberts); Sakura Blossom (Ross), (Waltz) and Butterflies (Del Reigo).

Of particular interest to the teacher and student this winter will be the vocal and instrumental courses arranged by Manager Behymer. These specialized series give the student who has a particular preference for the voice, piano or violin opportunity to indulge his tastes. The instrumental course comprises six artists, Mischa Elman, Jacques Thibaud and Toscha Seidl, three widely different types of fiddlers, and Alfred Cortot, Gutmar Novacs and Artur Schnabel, three equally different types of pianists. Manager Behymer is re-

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questing each of the artists to make his individual program without repetition of numbers played by his predecessor on the series, thus insuring the widest scope possible in the piano and violin literature. The vocal course includes twelve artists, ten vocalists and two ensembles, Isadora Duncan and orchestra and the Irish Regiment Band, with the following vocalists included: the great basso, Feodor Chaliapin; Mme. Emma Calvé, Rosa Raisa, dramatic soprano from the Chicago Opera, and G. Rimini, baritone, in joint recital; Marguerite D'Alvarez, Peruvian contralto; Leonora Sparkes, soprano from Covent Garden and the Metropolitan; Edward Johnson, tenor from the Metropolitan; Carolina Lazzari, contralto; Florence Macheth, coloratura soprano, and Royal Daddum, baritone.

Judging from programs and rehearsals Friday, October 27, will mark a new development in the chamber music activities of this city when the ensemble of the Los Angeles Chamber Music Society will present the first of twelve concerts at Ganut Club auditorium. The program, a typical example of those planned for later dates, offers: Quintet in E flat (Kochel No. 452), Mozart; for oboe, clarinet, French horn, bassoon and piano; Henri deBusscher, oboist; Pierre Perrier, clarinetist; S. B. Bennett, French horn; Max Fuhrmann, bassoonist; Blanche Rogers-Lott, pianist; (a) Nocturne, Fairyland (after the poem by Edgar Allan Poe), Josef H. Scherke, (b) Rhapsody, The Bagpipe (L'Ensemble Moderne), Ch. M. Loeffler; Blanche Rogers-Lott, pianist; Henri deBusscher, oboist; Emile Ferir, violinist, Septet in E flat, Op. 20 (1800), Beethoven; for violin, viola, violoncello, contrabass, clarinet, bassoon and French horn; Sylvain Noack, violinist; Emile Ferir, violinist; Ilya Bronson, cellist; Ernest Huber, double bass; Pierre Perrier, French horn; Max Fuhrmann, bassoonist; S. B. Bennett, French horn. Merle Armitage, manager of Fitzgerald concert direction, has been appointed acting manager during the illness of Manager Strobbridge. Mr. Strobbridge has left the Clara Barton hospital and is seeking quiet convalescence in seclusion, as his physician found the many calls of visitors detrimental to speedy recovery.

The coming series of concerts by the Zoellner Quartet will be one of the most interesting musical events of the concert season which has just opened. The musicians are following out here the same plan in their programs as they did in their successful series in Brussels, Belgium, where their concerts were under the distinguished patronage of the Royal Court. On these programs many composers received through the Zoellners their first introduction to the musical world of Belgium. In keeping with their intentions of presenting the new of the moderns and the seldom heard works of the old masters the following chamber music works will be presented: Quintet, Eugene Goossens; Trout Quintet, Schubert; Dohnanyi Quintet, String Quartet by Heinrich Zoellner; Serbian Quartet, John Heath; two new works of Arthur Hartmann, two serenades, Op. 61, by Jongen; Violin Sonata by Jarnach; Schubert Quartet, Op. 125, and the following quartets of Beethoven: Op. 59, No. 2; Op. 135, Op. 74, No. 10. There will also be played: The Emperor, Quartet of Haydn and the Dissonance Quartet of Mozart. There will be six concerts on the evenings of the 24th inst., November 20, December 11, April 23 and May 14, at the Ebell Club Auditorium.

Five four-part songs by Anna Priscilla Risher, the Los Angeles composer, heard at the Wa-Wan Club Muscave, were the only break in the musical lull of the week. I missed the first song, The Storm; liked Sail, White Dreams, the best harmonically, and Little Fishing Boat, because of its contrasts and rhythmic vigor within the small form. Firefly Fairies and Slumber Sea, too, please, because of their simple and directness. They are unpretentious songs that win on their own merit of tonal atmosphere. The composer has evidently taken good care to make them easily singable, without having to sacrifice charm, which probably is the best proof of art from the poetic and technical angle. Miss Risher, who was at the piano, was warmly applauded. Due credit for the performance must also be given to the performer, the Madrigal Octette, consisting of Pearl Berry Boyd, first soprano; Edith Wing Hughes, first soprano; Electa Pelt Perry, second soprano; Mary Teitsworth, second soprano; Clara McComas Robinson, first contralto; Eleanor Lee, first contralto; Letitia Williams, second contralto; Cornelia Glover, second contralto. As to their name, I hope they will in reality be a Madrigal Octette, by singing old madrigals. Or how about a Christmas program of old four-part compositions?

Farrar, who opened the Behymer, and with it the Los Angeles season most auspiciously, before a packed house, did likewise in San Diego under joint auspices of the Amphion Club of that city and Manager Behymer. More than five hundred seats had to be placed on the stage. Mr. Behymer reports excellent prospects for the San Diego season as in every part of his territory. This is all the more noteworthy as I am informed by owners of picture houses and theatres that the future does not look as bright for them as might be expected. Apropos, the Amphion Club needs an enrollment of 100 members, forming a solid body of concert-goers. As friend F. W. Blanchard, president of the Bowl concert season, would say: "Bully for San Diego."

Mme. Grace Wood Jess, the charming singer of folk songs, is going to appear at Atascadero, where she made such a strong impression last year. She will also give costume recitals before the Glendale Music Club, the Hollywood Woman's Club and for the Santa Monica

Woman's Club. The latter is her fifth return engagement, which speaks well for her artistry. These are but a few of her early engagements. She will be very busy this winter. Mme. Jess, after a good deal of hesitation, has accepted a few pupils in the art of folk song interpretation, a style of singing she understands and realizes so well. As Mme. Jess pointed out, she does not intend to produce voice or to teach singing in the general sense. The work she is doing with her students will be a course in developing distinctive programs with due regard for the music, costume and setting in keeping with the period and the nationality from which the songs are taken. With musical folklore finally finding wider recognition by singers, the studio activities of Mme. Jess will undoubtedly prove a welcome opportunity both for the student and the professional.

Thanks to the high ideal maintained by Mr. Clark regarding individual membership in the Philharmonic Orchestra, this ensemble, and with it Los Angeles, is fortunate now in claiming among their own one of the leading flutists of two continents, Andre Maquarre, the new first flutist of the orchestra. Mr. Maquarre has held first chair positions with the Boston and Philadelphia Orchestras for the past twenty-five years, after leaving the Lamoureux Orchestra and the Paris Opera at the invitation of Mayor Higginson, the "father" of the Boston Symphony. While in Boston Mr. Maquarre was for twelve years conductor of the "Pop" concerts, where he also was director of a woodwind sextet, giving chamber music concerts, while also conducting an orchestra club, noted for their good programs. An accomplished musician in every respect, Dr. Muck paid him the tribute of being the "finest musician, not only the best flutist, he had ever met." Which means a great deal, as Dr. Muck was not given to eulogies. Several of Mr. Maquarre's compositions have been performed by the Boston and Philadelphia Orchestras, as for instance his Concert Overture, two symphonic poems, Clair de Lune and Chanson d'Amour, also a suite for woodwind instruments. His orchestrations of songs by Strauss, Handel and Beethoven have been adopted by leading orchestras. Fischer has published several of his songs, and there are two operas in manuscript, Boleroise, Fair Away Isles and Midsommer, the last two comic operas. Mr. Maquarre is planning to teach not only flute, but also solfège (ear-training and dictation), and will coach French songs and opera roles. He is delightful to meet, serious and yet full of "esprit."

Ann Thompson filled a week's engagement at the Gramman Theatre, where her sparkling piano playing attracted large audiences, evidently winning her many new admirers.

Eleanor Remick Warren, young Los Angeles song writer, a pupil of Frank LaForge, will accompany Mme. Matzenauer when the latter sings Miss Warren's song, The Heart of a Rose. The eminent contralto will give a song recital next Thursday at Philharmonic Auditorium. Miss Warren will also play a group of her piano compositions. Seventeen songs of hers were accepted last spring by New York publishers. A record, indeed.

Mme. Anna Ruzena Sprotte, contralto, and one of our favorite singers, though rather busy singing herself and teaching, has polished up her piano technique and will, together with her son, Christian Sprotte, perform a sonata by Carpenter at the next meeting of the Music Optimists, October 26, at Ebell Club. Mme. Sprotte used to concertize as a pianist in Europe. The demands on her as a vocalist, voice teacher and coach, however, have forced her to concentrate on these activities. She was exceedingly well received when giving a program in Santa Monica together with Gertrude Ross, the song writer.

Georgia Starke, soprano, an artist pupil of Alma Stetler, was re-engaged for a week's solo work at the California Theatre, where she won decided success before.

Philharmonic Auditorium was crowded and many had to be turned away when violin pupils of Gregor Cherniavsky gave their third annual concert. Mr. Cherniavsky, having won a distinct reputation as a builder of technique, evidently attracts decidedly gifted students. Among them I have received a little nine-year-old boy, who played the Gypsy Airs of Sarasate astonishingly well. Most interesting was the progress made by fourteen-year-old Ruth Wilson. The program featured principally compositions of technical exactitude. It would be interesting to hear Cherniavsky pupils also in selections demanding interpretative command and distinctiveness of style.

At the California Theatre—Old standards such as the Raymond Overture by Thomas find ever new welcome from the music fans, and there are many of them to judge from the applause at the California Theatre. Conductor Elinor presents this charming old work finely sentimentalized style of its period. Human emotions evidently change little for his choice of principal orchestra selection was well liked. Particularly good work was done by the woodwind section. Another series of his musical reminiscences, which on previous occasions have won such favor, left little doubt that he Mr. Elinor knows the pulse of his audience. This time induced in a clever array of war-time music, clung to it with the nation's heart. A dainty musical tit-bit, Georgeotte, by Henderson, set off the preceding jovial tunes, giving the concert a poignant close. Elinor's score to the film Sherlock Holmes well adds to the dramatic suspense of the screen-drama.

H. B. Pasmore gave the first of this year's Try-Out Musicales at his studio, 2611 Durant Ave., Berkeley, recently. The pupils were, for the most part, students and graduate students of the University of California. A delightful diversion was presented in a Gade Trio, piano, violin and cello, played by the daughters and son of Prof. D. N. Lehner. The trio also accompanied Gladys Mary Campbell in the Bach-Gounod Ave Maria, to which an independent melody for cello has been added by Mr. Pasmore. The students did their allotted numbers splendidly. Those participating were: Misses Alderton, Campbell, Helen Knapp, Thelma Seasham, Dorothy Sliak, Messrs. W. Taylor and O. Marston. Mr. Pasmore acted as accompanist. The next Try-Out will be held at Mr. Pasmore's residence, 291 Alvarado Road, Berkeley, on Saturday evening, November 4th.

Mme. Rose Florence, the distinguished mezzo soprano, was hostess at a delightful tea in her new studio in the Kohler & Chase Building recently. With Benjamin Moore at the piano Mme. Florence gave a delightful program which was thoroughly enjoyed by everyone present and added to that excellent artist's standing in the musical colony. Mr. Moore also distinguished himself with his musically work.

John E. Bray, for many years associated with the firm of Kohler & Chase, and one of that house's most loyal and able staff members, has been promoted to the head of the talking machine department and since his promotion he has proved that the selection has been a wise one, for he has brought to this department energy, enthusiasm and efficiency which has increased its financial contribution to the business considerably.

Katherine H. Withrow, mother of Marie Withrow, the well known vocal teacher, passed away Wednesday of last week. The many friends of Miss Withrow will no doubt join this paper in extending its sympathies to her. Miss Withrow interrupted her activities owing to her mother's illness and death and announces that she will resume her studio work next Monday, October 23rd. Dr. James L. Gordon in his interesting Bulletin column speaks of Mrs. Withrow's death in the following terms:

On Wednesday last, there passed away one of the pioneer residents of San Francisco—Mrs. Katherine H. Withrow. This noble woman was the descendant of two distinguished Dutch and Scotch families. Mrs. Withrow counted among her friends Lady Northcliffe, Lord Dufferin, Lady Roslyn Watts, the painter, and many famous European artists and noted literary characters. The representative woman died at the advanced age of 91. Suddenly, quietly, serenely her spirit passed over into the silent land. Surrounded by innumerable treasures of art gathered during a decade spent in foreign lands and cared for by fond hearts and loving hands this venerable one welcomed death as serenely as a star greets the morning. Peace to her ashes.

Album of Transcriptions for the Organ by H. J. Stewart is a neat volume cleverly edited and compiled by a masterhand and published in a handsome style by a well known progressive firm. (The Presser, Philadelphia). It offers a wealth of attractively varied pieces suitable for most any occasion and likely to satisfy the demand of both church and concert organists who are continually on the lookout for new material with which to adorn their programs. It contains some two score different selections, most of them well chosen; tastefully arranged and held within the scope of the average player. It makes some fine examples of vocal and instrumental music, including some favorite orchestral numbers, accessible to the fairly skilled performer on the organ of instruments. The opening selection appearing under the title of Hero's March is taken from Mendelssohn's animated B minor Capriccio for piano and orchestra, the stirring motives of which lend themselves admirably and almost idiomatically to a well done organ adaption such as Mr. Stewart has furnished. Another example of beautifully effective transcription is the Angelus from Massenet's exquisite orchestral Suite Aragonaise No. 1 with its singularly simple and pleading chime motive. Perhaps the most ambitious, at any rate the most extensive contribution to the volume is the author's own descriptive Sonata in four movements called The Chambered Nautilus, a vivid and many colored tone picture of more than passing interest. It takes a musician to perform to present it in adequate execution. But it should pay the student to delve into and master its many promising intricacies. If for no other reason, the possession of this attractive album cannot be too warmly recommended.

Miss Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, left New York on September 27th for Denver, Colorado, where, on October 2nd, she opened her fifth concert season at the Denver Auditorium under the local direction of Arthur M. Oberfelder, being joined there by William Tyröler who will be her accompanist this season. Miss Ponselle's bookings for the season 1922-23 outnumber any previous period since her initial bow on the American concert platform following her now famous debut as an unheralded acquisition to Mr. Gatti's forces. Her increasing popularity as a platform attraction is attested by the fact that no less than seven of her dates during the current season are in cities where she has appeared at least once before and in a few, twice and even thrice. Her Spring tour after the close of the season at the Metropolitan Opera House will embrace an initial invasion of the Pacific Coast under the regional direction of Mr. Frank Healey of San Francisco.

Lincoln S. Batchelder held his monthly studio recital on Friday evening, October 8th. The following pupils appeared: Sarah Ludwig, Fred Holmshaw, Marjorie Barney, Walter Isaacs, Mabel Schord, Mildred Koehler and Dorothy Cohen. Mabel Schord and Mildred Koehler did specially good work in clear technique and good phrasing. At the end of the program Mr. Batchelder played several of the Schumann Symphonic Etudes and other numbers much to the enjoyment of those present. Mr. Batchelder will present four of his pupils in a program at the Public Library on November 7th at 8:30 p. m. Those who will take part include: Rhea Satchelder, Dorothy Cohen, Robert Vetlesen and Frances Sanford. These children have distinguished themselves on several occasions by their unusual talent and careful training. Not only have they appeared at the numerous students' recitals of their teacher, but at the Pacific Musical Society and at numerous clubs in the city and down the Peninsula, and for the radio many times. Salina Ratto, another gifted pupil, gave an exceptional program for the radio at the Fairmont recently.

The Arrillaga Musical College, gave a Viola Recital on Friday evening, October 6th, the participants of which were: Gino Severi, the well known violinist and conductor, and his pupil, Miss Rita Sancho, violinist. The following program was interpreted with fine artistry and taste by both musicians: Organ—Toccata and Fugue—D. Minor (Bach), Sch. (Yon), Carl ROLLAND: Piano—Etudes Op. 25 Nos. 1, 2 and 5 (Chopin), Miss Helen Delaney; Violin—Concerto for Two Violins in D Minor (Bach), Mr. Gino Severi, Miss Rita Sancho, Mr. V. de Arrillaga (piano); Piano—Juba Dance (Dett), Seguidilla (Albeniz), Miss Helen Delaney; Vocal—Moonlight Song (Cadenza), The Day Is Gone (Cheney), Miss Alice Hansen; Piano—C sharp Minor Etude (Chopin), D flat Major Etude (Chopin), Carl ROLLAND: Violin—Le Deluge (Saint-Saens), Miss Rita Sancho; Piano—Caprice Espagnol (Moszkowski), Miss Helen Delaney.

Andre Ferrier, director of the French Theatre, has been asked by Community Service to present an opera during Music Week, and November 8th and 10th, has been chosen by Mr. Ferrier as the dates. The opera to be presented will be Les Troie Bossus, and opera bouffe in three acts by E. Milla. The cast will include: Mme. Jeanne Gustin-Ferrier, Madame Mollon, Marion Vecchi, Andre Ferrier, Frediani and Du Barley. There will be new scenery by Quesada.

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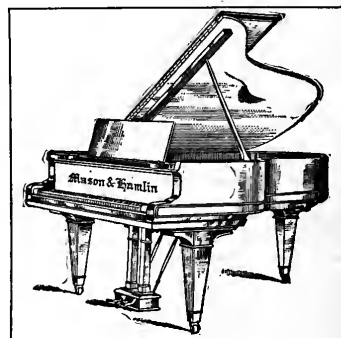
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 4

SAN FRANCISCO, SATURDAY, OCTOBER 28, 1922.

PRICE 10 CENTS

SYMPHONY SEASON OPENS AMIDST THRILLING ENTHUSIASM

Alfred Hertz' Appearance is Signal for Greatest Personal Demonstration Ever Witnessed in the Musical History of the City at the Opening of a Symphony Season—For Several Minutes Applause and Cheers Prevented the Eminent Conductor from Beginning the Program—Magnificent Floral Tributes Packed the Stage With Fragrant Tokens of Esteem and Affection—Wonderful Interpretation of Brahms's Symphony

BY ALFRED METZGER

The musical taste of a community is not so much evidenced by the number of people attending an event of importance as it is dependent on the attitude of the audience toward the rendition of the program. If the highest form of music elicits the greatest amount of enthusiasm from a large assemblage, then the musical taste of the public is beyond question highly developed. The Pacific Coast Musical Review is therefore proud to record the fact that both on Friday and Sunday afternoons, October 20th and 22nd when the San Francisco Symphony Orchestra gave the first pair of concerts of the season a crowded house gave enthusiastic approval to the exemplary interpretation of the First Symphony by Brahms. Indeed, we have never observed quite such enthusiasm at a regular symphony orchestra in San Francisco as we have on this occasion.

That this marked development of musical taste in San Francisco during the last seven years is directly due to the educational value of the symphony concerts under the direction of Alfred Hertz cannot for a moment be questioned by any intelligent and unprejudiced observer. Furthermore it is equally evident that the unprecedented increase in attendance at symphony concerts is solely due to the uncompromising artistic attitude of Alfred Hertz toward the finest kind of musical performance. Anyone who therefore either conspires against this ideal condition of affairs by proposing a change, or who endeavors to prejudice the mind of the public against the continuation of these symphony concerts under the present leadership is a traitor to the best musical interests of the community, and should be suppressed by the most effective means at one's command. This paper will certainly employ such means with every ounce of influence and vigor at its disposal.

The attitude of four thousand people, representative of the most cultured element among our musical public, was expressed in no uncertain terms by the reception accorded Alfred Hertz on these two introductory occasions of the season. Synonymous with the appearance of Mr. Hertz upon the stage there broke forth such a storm of applause, mingled with cheers, as has not been heard here at a symphony concert, except at the closing concerts of last season when the musical people expressed their protest against any change of leadership. At that time it was claimed that this demonstration was propaganda from Mr. Hertz, friends. Well, if Mr. Hertz has four thousand friends (and if we include the popular concert there will be six thousand altogether) then we cannot see why these thousands of people should not be permitted to enjoy these concerts undisturbed by intrigues or personal differences of opinion.

As we said before, for several minutes Mr Hertz was unable to proceed with the program, but had to acknowledge the homage of his audience—and by the way the orchestra also joined in this demonstration—time and time again. It was evident that the distinguished conductor thoroughly enjoyed this warm reception for his countenance was wreathed in smiles and he gave visible expression to his pleasure and appreciation. Finally sufficient quiet was restored to start the First Brahms Symphony. It is hardly necessary at this time to go into analytical details regarding the technical and emotional construction of the work, for it has been presented before. But although we always regarded Mr. Hertz' conception of Brahms as the most satisfactory we had ever heard, on this occasion

he sounded artistic and intellectual depths which we never observed in this symphony before.

Both Mr. Hertz and the Orchestra appeared to have added to their musical experience. If our judgment is correct it is certain that at last the San Francisco Symphony Orchestra has reached a genuine "symphonic" elegance of expression. During seven years Mr. Hertz worked literally in the sweat of his brow to even out the rough spots in the orchestra until now he can dominate it in a manner to reveal his innermost musical thoughts. Anyone who tells you that, without previous practical experience, and without years of careful nursing and training he can get together an orchestra of musicians

and the change in the arrangement of instruments. As far as we could observe this new arrangement proved satisfactory, and the tonal quality seemed improved. How much of this improvement is due to the acoustics of the new theatre, and how much to the new grouping, will require additional experiments. Mr. Hertz employed this grouping in the Hollywood Bowl with most gratifying effect, but whether this arrangement is suited to an interior auditorium, when employed for some of the more delicate classic compositions, remains to be seen. If we may trust our ears after this first hearing the grouping is so far a success, but if we depend upon our seasoning intelligence there appear some objections.

standable the more it is explained, but music like that of Brahms, if interpreted like Mr. Hertz does it, makes a definite emotional impression upon every hearer. And it was also during the interpretation of this Brahms symphony that we came to realize the splendid improvement in the tone quality and ensemble performance of the orchestra. It was indeed as thoroughly artistic and as completely technical an interpretation of Brahms as it is possible to give.

Notwithstanding the intermission that separated The Liszt Mephisto Waltz from the Brahms symphony the contrast between the two works was too great to permit us to give the former composition a fair hearing. While in many ways the work is decidedly interesting from a theoretical standpoint, requiring numerous unique and at times even bizarre effects, very closely bordering on certain lines of the ultra modern school, nevertheless we cannot find anything sufficiently serious from the standpoint of poetic imagination to justify a position upon a program containing a Brahms symphony. However, since the work gave Mr. Anthony Linden such happy opportunity to interpret the flute passages with fine, warm tone and excellent taste, and Kajetan Attl had a chance to reveal his fine tone and impeccable technic on the harp, the Liszt waltz served its purpose to add to the enjoyment of the program.

The final number of the program was the Fire Bird by Stravinsky. Permit us to take a deep breath before jotting down our impressions. We endeavored to record our ideas regarding this striking example of ultra modern composition when it was presented last season. A second hearing permitted us to find a few passages of enchanting beauty. Either we are becoming used to this sort of thing, or we are gradually becoming infected with the new disease. We do not know whether to rejoice or despair at this discovery. But surely it must be proof positive of a certain remnant of sanity when we find the Introduction—Variations of the Fire Bird—still able to tease our risibles. If there are any unpleasant noises in the orchestra groupings which Mr. Stravinsky overlooked we certainly are unable to discover them. How in the world the musicians are able to play some of these effects will remain a puzzle to us as long as we live. And we were willing to undergo the torture of keeping a straight face during this first movement just to enjoy watching some of our friends in the orchestra serving a sentence at hard labor.

There are, we admit, certain pleasing and ingenious phrases in the Rondo of the Princesses but we still are unable to follow intelligently any musical idea that constantly changes its character, its key, its form and its purpose. It is a bewildering experience to endeavor to picture to yourself the impressions the composer is trying to make upon your mind. When we, for just a fleeting moment, actually seem to get a glimpse of something worth while, we are rudely awakened with a shocking realization that we didn't have one chance in a thousand to make even a near guess. And so it is with the finale, except that it permits your nerves to remain normal. The Dance Infernal is well named. If ever Stravinsky succeeded in picturing the meaning of the word "infernal" he succeeded marvelously when he wrote this Dance of the Katchel (although the average American would not recognize the name, it being particularly Katchel). As we said before, while we are at a loss to grasp the pur-

(Continued on Page 9)



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cians and weld them into a pliable instrument is simply "talking through his hat." It is just as impossible to secure the utmost artistic results from a body of musicians unused to playing with one another, as it is to master the intricacies of the violin or piano in two or three days. It is equally undeniable that when there is a conductor who has finally, after years of arduous labor, succeeded in obtaining gratifying artistic results, he should be permitted to reap the results of his industry and genius to the very fullest extent.

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For is it not possible that the first violins will eventually "cover" the second violins or the cellos "crowd out" the violas. But it is unfair to make any definite decision until this experiment has been given a thorough and all-inclusive trial.

But let us return to the interpretation of the Brahms Symphony. It was interpreted with such vitality and such dignity and breadth that one's soul responded in exquisite fashion. Here is music that strikes every chord of the heart sympathetically and also music that can be understood—even after it is explained to you. Some music becomes less under-



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TWENTY-SECOND YEAR

GADSKI'S TRANSCONTINENTAL TOUR

The Pacific Coast Musical Review hears with a great deal of pleasure that Mme. Johanna Gadski the eminent dramatic soprano, has been booked throughout the United States as far as California in which latter State E. O. Bondeson, publicity manager of the Curran Theatre, is planning to arrange five concerts for the Diva. This will undoubtedly be splendid news to everyone who has the cause of good music at heart. We cannot recall at the time of this writing any dramatic soprano who has been able to take the place left vacant when Mme. Gadski interrupted her concert work about six years ago. Indeed, the concert stage has suffered an almost irreparable loss since this ideal exponent of song has been absent.

There was no more loyal publication, nor more loyal American, nor is there at this very moment, than the Pacific Coast Musical Review and its editor. Nevertheless we said at the time, and do not hesitate to say right now, that Mme. Gadski was so much slandered and lied about during the war that anyone who possesses the most infinitesimal iota of square dealing and justice could not but feel indignant with a deep sense of shame that such brutal and scandalous persecution was permitted to poison the mind of the public. It is furthermore a shameful thing that after the false accusations were given prominence in the press throughout the country, when it was discovered that the stories published about Mme. Gadski were false, when the very people who were reported to have spread them indignantly denied the truth of these statements, when the government of the United States was represented at her concert in Washington in the person of the Vice President, when the entire diplomatic Corps at Washington was in the audience at the time of her concert, when crowded houses received her with enthusiasm last season, the press did not give the same prominence to these well known facts that it gave to the original lies.

It is not our intention to rake up past events, but knowing that many music loving people in California may still be under the impression that Mme. Gadski was guilty of indiscretions, and that they might still hold these things against her, this paper wishes to say that it KNOWS these stories to be false and malicious and that the distinguished artist stands exonerated before the American public. We, therefore ask of our read-

ers that in case anyone should address them in regard to these matters, we shall be able to PROVE the truth of our contentions. We know of a number of false accusations that were launched against well known San Francisco people, and many a one was "shadowed" by "friends" who came to us with suspicions which upon investigation were proven to have been absolutely unjustified.

At all events the war is at an end. Music should never have been mixed up in it. Hatred and love for music do not go hand in hand. If anyone is in favor to abolish conflict among human beings as far as it is possible to do so, he can not accomplish such aim by encouraging hatred among human beings. In music such sentiment is impossible. And we trust that when Mme. Gadski makes her first San Francisco appearance in many years she will be received by an enthusiastic and appreciative audience of music lovers, that does not hate anybody, but that is solely interested in the dissemination of the vocal art in its highest form. And one of the few rare apostles of such art is Mme. Johanna Gadski.

FIRST CHAMBER MUSIC SOCIETY CONCERT

No enthusiastic lover of music can afford to miss the opening concert of the Chamber Music Society of San Francisco on Tuesday evening, October 31, in Scottish Rite Hall. Every loyal San Franciscan, who is proud of the great achievement attained by our fellow citizens of the Chamber Music Society, will want to attend the welcome and greeting these five artists, who have taken the East by storm and have firmly placed the artistic culture of this city on the musical map of the world. The Chamber Music Society of San Francisco will play upon this occasion one of the programs that earned for them the instantaneous and enthusiastic approval of the entire Eastern critical and discriminating musical public. Its Eastern triumphs have done much to advertise our city as a center of musical culture, and San Francisco owes a debt of gratitude to these five splendid artists who modestly and unhesitatingly wait forth to represent us culturally and conquered overwhelmingly.

The works which have been chosen for the first program have been selected from those which took the Eastern audiences by storm. This will be the first concert of a series of six, at three of which the Chamber Music Society will have the assistance of world-famous artists who will combine with the organization in the interpretation of the masterpieces of chamber music literature. Tuesday evening's program will be as follows:

Beethoven.....Quartet in F, major for Strings
 Beach.....Theme and Variations, Flute and Strings
 Ravel.....Quartet in F, major for Strings

After having heard the Chamber Music Society play the Beethoven quartet, Max Smith of the New York American stated the following:

"In quality and in rhythmic precision, the performance of the beautiful Beethoven composition left little to be desired. There was emotional warmth, too, and temperamental verve in the reading."

The Boston Transcript wrote of the Beach composition as follows: "Mrs. Beach's music has already been heard here. The agreeable impression which it then made was strengthened by a second hearing. By no means exacting upon the listener, the Variations wear well, and as Saturday's performance was naturally enough more thoroughly prepared, it was more revealing of their merit. The composer, who was present, must have been well pleased, and the audience, too, revealed obvious pleasure in her and in her music. An agreeable combination not too often exploited is that of flute and strings, on this occasion given an added charm by the exceptional artistry of Mr. Hecht."

The Musical Courier wrote of the Ravel Quartet, "Their exposition of the Ravel quartet was a thing of infinite beauty. It swept the audience off its feet. After each movement the players were called upon to rise three times and at the end they were called back no less than six times, the audience at last rising and greeting the players not only with tumultuous hand-clapping but also with waving of handkerchiefs and shouts of "Bravo."

Newspaper in the history of the Chamber Music Society has the subscription list and advance sale of seats been as large as this season, indicating a healthy increase and appreciation by the general public. Single seats are now on sale at Sherman, Clay & Co., and are rapidly being absorbed. Seats can also be purchased the evening of the concert at Scottish Rite Hall.

THREE FINE ARTISTS TO GIVE CONCERT

The Hilger Sisters, Maria, a violin pupil of Sevcik, Elsa, a cello pupil of the Viennese Grummett and Gretl, pianist, a pupil of Hoffmann are scheduled to give a concert at the Colonial Ball Room, St. Francis Hotel on Wednesday evening, November the fifteenth. These remarkable young artists have been playing with great success in the East and Middle West. The violinist is a distinguished pupil of Sevcik and is planning to give Master Summer School at Dominican College, San Rafael, in the month of June or July, 1923. These artists are worthy of consideration for the fine characteristics they display of musicianship in solo and ensemble playing.

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Send or ask for applications by addressing: Vincent de Arrillaga, President, 2315 Jackson St., Johannes Raith, Secretary, 1434 Post Street, Alfred Metzger, Editor Pacific Coast Musical Review, Room 801 Kohler & Chase Building.

The following program was given at the School of Music, Dominican College on Saturday evening, October 16, 1922. Fantaisie and Variations (Serafini). (On a Beethoven Theme), Elsa Hilger; Faust Fantaisie (Sarasate), Maria Hilger; Passacaglia (Handel), Violin and cello; (a.) Nocturne (Chopin), (b.) Spinning Song (Popper), Elsa Hilger; (a.) Ave Maria (Schubert-Wilhelm), (b.) Dance of the Goblins (Bazzio), Maria Hilger; Trio Op. 50 (Tchaikowsky), (Dedicated to the memory of Rubenstein), Elsa, Maria and Greta Hilger.

DR. STEWART LOYAL TO MUSICIANS' CLUB

Dear Mr. Metzger:-

I have read with much pleasure your article to the current issue of the Pacific Coast Musical Review on the subject of the proposed extension of the Musicians' Club of San Francisco. As one of the original charter members of the club (alas! there are not many of us left) I rejoice to see that the good work is being carried on; and although by reason of my residence in San Diego I am unable to attend the club meetings, yet I still retain not only my membership, but also my active interest in it.

It may be well to remind the musicians of San Francisco—whether members of the club or not—that the sole idea of the founders was to bring members of the musical profession together, and to break down all feelings of jealousy and dislike one for the other. At the time the club was founded these feelings ran very high in musical circles, and as condition are now infinitely better, I think the improvement may be credited in some measure to the influence of the club. With a still wider field of usefulness I am confident that in the end the musicians of San Francisco will be united as one harmonious brotherhood, seeking only the advancement of the art which we all love.

Yours very truly,

H. J. Stewart

Miss Rebecca Holmes Haight, cellist, has been added to the excellent faculty of the Ada Clement Music School. Miss Haight will also be a member of the San Jose String Quartet to which organization she will surely bring in-born musicianship and an exemplary ensemble spirit.

ELLY NEY BEGINS AMERICAN TOUR

Elly Ney started her second American concert tour on October 12 with a recital in Buffalo, N. Y., in the Elmwood Music Hall. This was Mme. Ney's first appearance in Buffalo, and her reception was most enthusiastic, as these quotations from the newspaper reviews indicate:

"This famous artist has taken the American public by storm and the metropolitan critics have been lavish in praise of her pianistic prowess.

"Miss Ney's program was one of heroic demands and heroic achievements. As a pianist she is strongly individual and an outstanding figure among the great ones of today."—Buffalo Courier.

"Mme. Ney won her American laurels last season in New York, and the glowing eulogies which preceded her in this city proved to be no more than truth. She is one of the elect, both by her natural gifts and her acquired attainments.

"Mme. Ney is at home in all schools. She gave a marvelous reading of the Brahms. With unreserved strength and endurance, strength which she does not allow to carry outside of pianistic limits, she played the allegro with imposing breadth and splendor. Her tone, always round and full, is also one of warmth and poetry, and in her most tempestuous passages, a thing of beauty.

"Greater contrast in musical exposition than that between the Brahms and the Debussy compositions could scarcely be imagined, and was convincing evidence of the protean genius of the interpreter. The fluty delicacy, the atmospheric charm of La Soirée de Granade was irresistible."—Mary M. Howard in Buffalo Express.

LEVITZKI NOT A "HIGHBROW"

Only a very small proportion of the thousands who go to concerts ever get the opportunity of meeting the great artists face to face. To the majority the artist remains a sort of demi-god, very detached, very impersonal. How often have we tried to penetrate the wall which separates the everyday life of a favorite singer or pianist from his everyday life? Does he or she dance? What is his favorite color? Does she use perfume? What does he read? These and similar questions very often disturb the peace of mind of the concert "fan."

In the case of the famous pianist Levitzki many people have been impressed by his seriousness on the concert platform. "Why do you not smile?" he was once asked. "Because music is not a joke," he replied. And it would seem out of place for an artist just after he has delivered a profound message in interpreting a great work by Beethoven to come out on a recall and shower sugary smiles on the audience.

And yet away from the concert platform Levitzki is unusually boyish, full of life, and he has a hearty, characteristic laugh often remarked upon by his friends. He is extremely fond of dancing and a great admirer of American jazz in its proper time and place. He is not a "classical highbrow," in spite of the fact that his own programs are as a rule built along classical lines. He even condescends to play jazz himself when the proper occasion presents itself.

On his recent trip around the world Mr. Levitzki had occasion to make several extended ocean trips. His fellow passengers have always found him to be what the Englishman calls a "jolly good fellow," ready to mix, to help in the entertainments and to contribute his own mite to the work. On the trip from Australia to Egypt, which lasted several weeks, Levitzki on several occasions acted as the whole orchestra, playing American jazz to the delight of the cosmopolitan assembly of passengers. Once he organized a whole impromptu orchestra. A pianist, a kazoo player and a percussion instruments manipulator constituted the orchestra. The percussion instruments were a set of bottles differently tuned by means of water, a kitchen pan and a wooden footstool. To the great surprise and delight of the audience and dancers Levitzki "played" the bottles, and no colored band or ragged rag more effectively than did Levitzki on that occasion.

THE SEASON'S FIRST POPULAR CONCERT

The first concert in the Popular Series of the San Francisco Symphony Orchestra will be given tomorrow afternoon in the new Curran Theatre, under the direction of Alfred Hertz. For this event a most inviting program has been prepared, which is made up of standard favorites, the principal number being the Unfinished Symphony of Schubert. It is interesting to recall that this work was unnoticed for more than forty years after its composition, but upon being discovered it became and has remained one of the greatest and most popular works in symphonic literature.

Other items announced for Sunday's concert are the overture to Weber's Oberon, the Prince Igor ballet music of Borodin, two of Brahms' Hungarian Dances, Fritz Kreisler's Liebesleid and Liebesfreud and the well-known E. Major Polonaise of Liszt. The two Kreisler numbers are perhaps best known as violin solos, the Liebesleid having been orchestrated by Alfred Hertz.

Next Friday and Sunday afternoons the second pair of regular symphony concerts will be given, the program to consist of Tchaikovsky's Symphony No. 5, La Procession du Rocio by Joaquín Turina, a new composition for San Francisco audiences, and Svendsen's Carnival in Paris.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

ZOELLNER CONSERVATORY OF MUSIC

Not only Los Angeles, but the entire country is fortunate in the possession of the new Zoellner Conservatory of Music. This new musical art conservatory is founded by the well known Zoellner Quartette, Joseph Zoellner, Sr., President, Amundus Zoellner, Vice-President and Joseph Zoellner, Jr., Secretary-Treasurer. The faculty is composed of some of the most eminent artists and composers. Leading the list are Charles Wakefield Cadman, Fannie Dillon, Jerome Hill and Frieda Peycke. These artists are among the best loved musicians in the world of music.

The founding of the Zoellner Conservatory is the outgrowth of a demand on the teaching time of the Zoellners during their many national concert tours. It has been extremely difficult for them when, during rest periods between tours, their instruction has been so frequently sought. The Zoellners have given over one thousand concerts in the United States and Canada during the past eight years. Every music lover is familiar with the beauties of tone color and the technique of this remarkable string quartette.

Those who have followed the Zoellners through their years of artistic endeavor will remember Joseph Zoellner, Jr., the master cellist as the same young man who was decorated in Brussels in 1910 as winner in the pianoforte contest. The devotion of the Zoellners to locate permanently in Los Angeles is just one more big addition to this great Western Art Center.

WHAT HAVE THE SCHOOLS TO OFFER?

Let every one interested in vocal development ask themselves this question: What is the purpose of the voice if it is not to express one's ideas and feelings?

The question involves much more than is apparent at first sight, but if we agree that this is so, we shall have, viz., that any use of the voice apart from this is a violation of natural law. The large majority of successful teachers have insisted upon this element of sincere expression in developing the voice, but every little while comes one who has discovered anew the principle of the old singing teachers which brought vocal art to such delightful heights in the centuries past, and which was characterized by ease, evenness, power and flexibility. Certainly every successful teacher has to discover this, and he must discover it for himself; he will never find it in books or formulas or by any method other than actual experience. But it should be discovered long before he attempts to teach it. The real fact is that voice may be refined and rendered agile, flexible, strong, colorful, and perhaps beautiful, but it cannot be made anything else than what it is, viz., a personal power of expression.

The laryngoscope offers a means of anatomical study, but the mind that uses such means for vocal development is paralleled that of the boy who took the drum apart to see where the noise came from. To such an extent has the vocal field been influenced by "scientific" or mechanical study, that sincere expression has been almost entirely neglected; only in a very small minority of cases have vocal teachers been able to hold on to ideals because of the competition of novel and often worthless claims of various methods.

There has never been a time when the art of singing has been lost. The writer distinctly remembers the great Patti who was claimed the last surviving example of the great art which was supposed to be expiring. There may be no more Pattis, but neither are there any more Bachs, Shakespeares, or Abraham Lincolns. This hysterical view that singing has gone to the "demonition how-wows" is as false as the singing that has induced it. Certain it is that the old masters of song had no secret organization whose object was the impoverishment of the art of singing. It is altogether likely that the basis of their work was of so simple a nature that they gave future generations credit for sufficient common sense to use it without thought or question.

But the world changed with the advent of steam and machinery, and we, or rather they, attempted to apply machine made methods; and so fashionable did these tricks and devices become through the publicity given to each new idea that sincere expression was lost sight of.

Fashions change, but art is eternal. If our singers require of themselves certain results, they will get them within certain definite limits prescribed by nature. Talent, for instance, is more lavishly given to some than to others, and where talent has been without the nature, nothing can supply the deficiency, but it is surprising what work will do toward discovering talent in apparently barren material if only the energies are intelligently directed.

All great singers are superlatively endowed, and their talents have not always been apparent in the early stages of study. It is a mistake to think that an unusual voice is a sign of a good singer. What then can the school offer? Voice training, as part of the singer's preparation, should not be regarded as the end, even though we admit it is of major importance. Rightly understood, it is a means of discovery of the powers which make for success in singing, but wrongly regarded, it is a broad avenue of error.

The singer must require much more of his voice than the orator or the actor, but his training should be very much the same. About all the schools have to offer in actual voice development—if we exclude phonetics and

diction—is applying the musical values of pitch and volume without destroying the convincing quality of the voice, and at the same time avoiding unnecessary effort, and bringing the student into a consciousness of his resonance possibilities. This may sound simple to young students, but it is rarely to be met with in these days. It is quite possible for any normal man or woman to achieve this, but it is not often that a student is sufficiently interested to require so much of himself.

As to language. Many Italian and French teachers avoid phonetics and fall back upon the literature of their native tongues. It is a preposterous notion that English is unsingable. For an American girl to go home from college and sing acceptably the French and Italian literature, and yet be incapable of really singing in English, is the rule rather than the exception, but the language is not to blame; it is the system which has ignored the extension and a judicious adaptation of the French nasal resonance be applied to the phonetics of the English language, we shall soon realize that English is one of the most singable of all languages. This is a much neglected field, and one of the principal reasons for so much woody and wooden tone.

An appreciation of the nasal resonance which is peculiar to certain elements of French will be of great value to the student in discovering his true "timbre." Thus we see that phonetic values are a means to an end other than the end inherent in themselves.

Even our leading operatic companies have offered and succeeded in forcing spurious vocalists upon an innocent and not over critical public. There have even been instances where these imitations have headed the casts, and all that the public has done about it has been to excuse it upon grounds quite apart from sincere expression. Wherever it has been questioned, the questioner has been credited with lack of appreciation, so in self defense he has shut up. Now, this has had a far-reaching effect upon vocal students. Naturally they aspire to the heights, and observing peculiar usages, they conclude, (in their innocence), that these things are guarantees of success, so they begin to pose and posture, scream and hoot, and because they get away with it, they go on, only to find disappointment in the end. Many of these students have had talent of a high order, but it withers under such treatment.

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Distinguished Artists Residing in California Who are Available for Concerts During the Season 1922-1923

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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CHAMBER MUSIC SOCIETY CONQUERS NEW YORK

Musical Review Representative Tells of Enthusiastic
Reception Accorded Californians in the Musical
Metropolis of the United States
BY ROSALIE HOUSMAN

New York, October 20, 1922.
The San Francisco Chamber Music Society has come and gone, leaving behind here in the East a host of new friends and well wishers. They have played at the Pittsfield Festival, in Boston, Philadelphia and Woodstock, as well as an Aeolian Hall recital, on October 10th. At the Festival they were well placed on the program, but no one was probably more surprised than the personnel to find that they were the hit of the entire occasion. Playing there under ideal surroundings, they gave a perfect performance of the subtle, exotic Ravel quartet, and well deserved the standing ovation which their playing received. Unfortunately, I could not attend the Festival this season, but reports that were given me by Miss Bauer, Jacobi, Barriere and others attest to the unequalled success which was the response of the most discriminating audience in America. When, owing to the sudden illness of George Hamlin, our own Nathan Firestone played the viola arrangement of the Clarinet sonata with Ernest Hutchinson (on the Brahms program), he received the public accolade which places him in the front rank of viola soloists. It is to be hoped that he will play the same sonata in San Francisco. There are many who can share the joys and difficulties with him.

I had occasion to read the press comments of all of the concerts, and one thought, a non-musical one, struck me very forcibly. It will probably surprise the Westerners as well, to realize that because of these four or five concerts in the East, the name of our City on the Golden Gate has been more in the mouths of the public, (and in the daily press of the great cities) far more than usual; indeed, I doubt if anything so far done by the Chamber of Commerce has achieved the same results. It stamped San Francisco as the logical cultural center of the West, and its citizens as a discriminating public. At best, there are not many chamber music organizations or quartets of the first rank, and it certainly startled the complacent Eastern critics and public to have a young Lochinvar come to them and wave the banner of genuine success in their faces. Some critics were a little nasty as a result (they were like children deprived of their daily pet candy); but the greater majority were sufficiently well mannered to recognize and admit the uncommon merits of the five men, who are the only all-American organization of the present day.

Mr. Hecht, in spite of the limited time at his disposal, found a mutually convenient hour to discuss his plans for the society, as well as to tell me about the enthusiastic reception accorded them wherever they played. His idea in bringing the men East had nothing of the bragart about it—it was rather the modest, sincere co-worker, who discussed programs past and future. In the recognition paid him, his group and his city, he felt he had received the highest award and to have placed San Francisco so finely on the musical map was his Legion d'honneur. Throughout there was no personal pride in having founded and assisted the organization—only the musician's keen appreciation of their fine achievements. It is, and always must be, personally gratifying, just the same, to have the approval of the influential musicians in the East, especially as it comes after that of the musical home folk.

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As to the New York recital, it was a deserved success, and came on the muggiest, nastiest day this city has felt this summer. Damp, rainy and unpleasant, yet it brought a most distinguished audience,—one nearly as illustrious as at Pittsfield, and as one only finds at exceptional musical events. Then the weather made things difficult, as it made it so difficult to keep the strings in proper tune and alert to all the other essentials of perfect ensemble playing. As it was, they showed a very united tone, a balance and tonal security which their years of intimate association have given them, yet they told me that the results at Pittsfield were 50 per cent better. I doubt that, as their playing of the Beethoven op. 59 in F minor was classically pure, the Dohnanyi spontaneous and delightful, and the entire ensemble in the Beach variations (written for them) a skillful blend of tonal color. One may find the later score largely reminiscent of much of Rimsky-Korsakov and of Debussy, yet one must admit the thorough mastery of instrumental technique which made it sound far better than it really is. I understand it was featured on the Boston program, and was heard by the composer herself. It must have given her great pleasure.

But the thing that makes me wonder is San Francisco's attitude toward the Chamber Music Society. Not having been there in the winter season for several years past, I cannot tell personally, yet I am wondering whether they are aware of the angel within the gates, and if their appreciation of the organization and the best of music which it offers them so freely (I have read the list of soloists) is in proportion to the good work it has been achieving. Will the prophet reap his just reward among his own? That will be the acid test, which the San Francisco musical public can pay its own, and which they have so long deserved, and whose civic honors they have carried so far afield.

The concert season is just starting, and my first official concert to attend was on Sunday afternoon, October 8th, to hear Beniamino Gigli, lyric tenor of the Metropolitan opera. More purely beautiful singing would be hard to duplicate. He uses his voice with fine taste, and without ever forcing a tone, though he has the Italian fondness for holding a high note, a failing into which his ardent admirers force him with prolonged applause. It is the only weakness in his artistic phrasing, and his musicianship saves him much else which is usually the curse of a popular tenor. His program, made mostly of old arias, with Tosca thrown in for measure, was delightful, his voice was in splendid condition, and his mezzo-vocal too lovely for cold words. The house was packed, Italians predominating, and they tore the air with their shouts of enthusiasm. Altogether, a most auspicious beginning.

That same evening Elman packed the Hippodrome, and played with that rich, creamy tone we have come to know as his. It has grown sweeter, more full-blown, and that is but a logical growth. Musically, his playing of the Frank Sonata, in which he had the able assistance of his younger sister, Lisa, was strong, and on the whole satisfying. But his audience really preferred the many shorter numbers, and recalled him enthusiastically many times. Elman has an assured place on our concert lists and in the hearts of the American public. He is now, I am told, a naturalized citizen.

Ruth St. Denis danced two miscellaneous programs at the Selwyn Theatre during the week, with the assistance of a number of pupils, and Mr. Shawn. Her notices



were excellent, and I believe she will give added recitals later.

The same week, at Carogieg Hall, Isadora Duncan returned, this time with a Russian poet-husband, a most picturesque appearing person. Her dancing is, as always, a pure delight, and the hand of time passes her lightly by. Her programs (she did four) were classic Wagner, Tchaikowsky and such, and it is as a living expression of their phrases that she appeals to me. Nahon Franko and a full symphony orchestra assisted, and the hall was always packed.

The San Carlo Grand Opera company has come and gone, after four very successful weeks at the Century. Their repertoire was varied, and their performances of a high standard. It is impossible to say which performances were the most popular, but it is certain that the Verdi, Puccini ones lead. Miss Dorothy Jardon made an interesting Carmen and Miss Fitzgane a charming Mimi.

HEMPEL SINGS IN LONDON ON WAY HOME

Frieda Hempel, who has been in Paris for the past month, has gone to London for the three special return performances which were arranged after her sensational success there in June. The prima donna will sing in Queen's Hall on October 16th and 19th, and give her farewell concert of the season to Albert Hall on Sunday afternoon, October 22nd. She will make an extensive concert tour in England next summer. Miss Hempel sails for home October 25th and begins her tour in Montreal on November 6th as soloist with the Boston Symphony Orchestra. Her season, booked solid, includes forty recitals, forty Jenny Lind concerts, twelve appearances with the New York Symphony Orchestra and the Boston Symphony Orchestra, five private recitals, and her third annual appearance with the Harvard Glee Club.

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BY ELIZABETH WESTGATE

1117 PARU ST., ALAMEDA, CAL.—TELEPHONE ALAMEDA 155

(EDITORIAL NOTE)—In order to enable our Oakland-Berkeley-Alameda Representative to cover that fertile Musical Field thoroughly we shall appreciate full co-operation from the musical profession across the Bay, by sending her programs, announcements and tickets regularly and promptly. If it is imperative that a certain item should appear in the current issue of the paper, the matter should be mailed on Fridays so that our Newgate reviewer, it on Saturdays of the preceding week. All matter for current publication must be in the San Francisco office on Tuesdays before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglect on the part of someone to notify us.)

Oakland, October 23rd, 1922.—As usual Miss Potter gauged the public taste with accuracy. The Auditorium Theatre was filled last Monday evening when Florence Macbeth stepped deftly to the platform, took her place gracefully in the curve of the Mason & Hamlin Grand, permitted the audience a moment in which to perceive her quaint and elegant (and long-skirted) gown, smiled as a signal for her accompanist, George Roberts, to begin, and at once charmed us all with the old Swedish Folk Song. From the first to the very last Miss Macbeth's voice was fresh and youthful and the delicious liquid quality continually made itself heard. I think that particular attribute was the one which most impressed us. Once she touched F sharp in altissimo, like a humming-bird's wing's instant caress of a flower-petal; and more than once the E just below was really sung. Her trills were most facile, and scales were swift and clear. All these things, of course, are true of all accomplished colorature singers. But Miss Macbeth adds to the spirit, and to spirit fervor, and to fervor intellect. Not a heaven-storming dramatic force, to be sure, nor the deepest-rooted emotions. Nor, indeed, does anyone expect them from a voice of this character. Miss Macbeth was exceedingly generous, giving several new and delightful encore numbers. Mr. Roberts' perfectly refreshing Pierrot was redemanded, and Miss Macbeth also sang as encore, another song written by her accompanist—one of "These and You" songs, as a friend of mine calls a particular sort of sentimental ballad. I think Mr. Roberts himself did not greatly admire that song, but many others did. This pianist accompanies well, and called forth much applause. This was the program:

(a) When I Was Seventeen, (Old Swedish Folk Song)
(b) Care Selve, (Händel), (c) Super Verreest—Masked Ball, (Verdi), Miss Macbeth; Aria—Caro Nome—Rigoleto, (Verdi), Miss Macbeth; (d) The Rose Enslaves the Nightingale, (Rimsky-Korsakoff), (e) Il regardant mon Bouquet, (Monsigny), (f) Le Papillon, (Fouadain), (g) Villanelle, (Dell'Acqua), Miss Macbeth; Piano Solos—(a) Etude in D Minor, (Godard), (b) Alt-Wien, (Godowsky), (c) Staccato Etude, (Rubenstein), Mr. Roberts; (d) Ho, Mister Piper, (Curran), (e) Pierrot, (Roberts), (f) Boyd, Miss Macbeth; Aria—Polonaise—Mignon, (Thomas), Miss Macbeth.

An appeal was made from the platform for more subscribers to the symphony series which Miss Potter has been planning. Gratifying response was made.

The next concert is on November 3rd, when Guy Maier and Lee Pattison will give one of their now famous two-piano recitals.

TOSCHA SEIDEL CONCERTS

Programs featuring compositions by Beethoven, Brahms and Mendelssohn will be played by Toscha Seidel, the brilliant young Russian violinist who is to make his first appearance in San Francisco on November 5 and 12 at the Columbia Theatre, under the management of Selby C. Oppenheimer. Seidel comes to California direct from a tour of Australia, where his success has been little short of sensational. The Sydney Times, after his first concert there, commented as follows on the artist and his playing:

"To say that Toscha Seidel, the new musical genius before the Australian public, pleased the audience at his Sydney debut last night is to understate facts. This young Russian wizard of the violin created a sensation. Only 22 years of age, Seidel has the authoritative manner of a master musician of matured experience. As a matter of fact he is the 'wunder-kind' grown up to mans estate, and therefore has nearly fifteen to twenty years of public appearances before the most critical audiences in the world to his credit. Everywhere in Europe, in England and in America he has been acclaimed in superlatives.

"After hearing him play, Australia must give the same unqualified verdict. Toscha Seidel is one of the greatest violinists in the world.

"The program of four sections was apparently arranged to please first the cognoscenti, and then to cater to those not quite so well educated in the musical sense.

"The Vitali-Charlier Chaconne, with which he opened, was played with an impressive dignity and breadth of tone. Then followed the well-known Mendelssohn Concerto in E Minor, played by a master hand. If Sydney folk ever heard anything more beautiful than the andante, as rendered by Seidel, it will surely be by the soloists of some ethereal orchestra. Anything more sublime in purity of tone, and in its perfect legato, could scarce be imagined.

"With the third section of his program Seidel carried his listeners by storm. The Romance in G Major (Beethoven), the Ballet Music (Rosamunde) by Schubert-Kreisler, which had to be repeated, the Hungarian Dance, No. 1 (Brahms Joachim)—how wonderful each and all were.

"The audience demanded and received two encores—a Turkish march (Beethoven-Auer) and Gavotte (Gos-

ladora Duncan, WITHOUT her "group of French maidens" comes in December.

Mr. Stricklen of the Music Department of the University of California, bestowed the prize for the best essay on music—the contest being conducted by the music committee of the Berkeley Chamber of Commerce—on Miss Anita Booth, a pupil in the Willard School. The prize was a season ticket to the concerts of the Berkeley Quartet. The contestants are pupils of the Intermediate and High Schools.

The Berkeley String Quartet, consisting of Antonio de Grassi, Willem Dehe, Pietro Brescia, and Robert Rourke, gave a concert last Saturday night in Berkeley. As no information reached this office it cannot be reviewed here.

The Committee of One Hundred held a meeting at Hotel Oakland last Saturday night when Ray C. B. Brown, the brilliant music critic of the San Francisco Chronicle, gave a talk on Brahms' Symphony No. 1, which has been chosen by Mr. Hertz as the opening of the symphony season here, next Saturday night October 28th. Mrs. Del Valle and Miss Alexander assisted Mr. Brown in four-hand illustrations on the piano. It was one of the most interesting lectures on such a subject that has been heard here for several years. The whole marked a very auspicious beginning for the projected series. The lecture was not only illuminating, authentic, profound, but inspiring and impelling.

Mrs. Floyd J. Collar, soprano, of Alameda, was selected to give the radio concert from Station K P O last Saturday evening. Mrs. Collar sang several times, twice with violin obbligato, by Arthur Garcia. Mr. Garcia also played the Ave Maria (Schubert-Wilhelm) and another solo. Eva Garcia, the well known pianist, accompanied these two soloists, and played two piano solos besides. Station K P O—Hale's—is about to install a \$15,000 broadcasting equipment—the last word in radio, it seems.

Irving Krick, the talented piano pupil of Frederick Maurer, of Berkeley, gave the Half Hour at the Greek Theatre last Sunday. He has advanced greatly since his first appearance two years ago at the same place. This was his program. Prædium, op. 10 No. 1 (MacDowell); Alt-Wien (Godowsky); Valse, op. 64 No. 2 (Chopin); Asphodel (Cyril Scott); Sixth Rhapsodie (Liszt); Kammermusik (Rubinstein); Rigaudon (MacDowell); Lotus-Land (Scott); Sonata Tragica (3rd movement) (MacDowell); An Autumn (Moszkowsky). (Editorial Note—Some half hour!)

sek. Finally Seidel played Sarasate's Gypsy Airs (Zigeunerweisen). The artist must have gypsy blood in him; how else can one account for his irresistible rhythm? The house rose and roared at him, and in quick succession came such extra numbers as Ave Maria (Schubert-Wilhelm), Schoen Rosmarin (Kreisler) and Guitar (Mozzkowsky)."

At his two concerts here Seidel will be accompanied by Francesco Longo, a fine pianist and conceded to be one of the best accompanists in the concert field today. Tickets for both the November 5th and November 12th concerts are now on sale at Sherman, Clay & Co.

SYMPHONY CONCERTS AT CIVIC AUDITORIUM

Interest is keen in the coming series of popular concerts to be given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, under the auspices of the municipality at the Exposition Auditorium, the first of which will take place on Wednesday evening, November 8th. The season sale of seats now progressing at Sherman, Clay & Company's for this concert and the four others on the evenings of December 9th, January 4th, February 1st and March 1st, is encouragingly large and many prominent citizens and institutions are buying blocks of seats for friends and employees, in some instances the reservations being several hundred at a time. The season prices are remarkably small, being \$1, \$2, \$3 and \$4 for the five concerts, according to location.

Conductor Hertz is preparing splendid programs for these concerts, and that of the first will include Schubert's Unfinished Symphony, the Prelude to Lohengrin, Svendsen's Carnival in Paris, the Prelude to Saint-Saens' Deluge, two Hungarian Dances by Brahms, Elgar's Pomp and Circumstance March, Louis Persinger, the concert master of the Symphony, will play the violin solo incidental to The Deluge, and Uda Waldrop will preside at the organ in the Elgar number.

Every seat in the Auditorium will be reserved, at prices ranging from twenty-five cents to one dollar for the single concerts, and the Auditorium Committee of the Board of Supervisors, which has the series in charge, will provide excellent seating facilities for the thousands of patrons that are expected.

FLORENCE MACBETH OPENS SECKELS' MATINEES

Large and Representative Audience Listens to Distinguished Coloratura Soprano, Ably Assisted by George Roberts, in an Extensive Program

BY JOHN WHITCOMB NASH

Florence Macbeth, in the Colonial Ballroom of the St. Francis Hotel, was enthusiastically greeted on Monday by a representative gathering of San Francisco's music lovers. Ably assisted by George Roberts at the piano, this prominent and popular soprano gave a program of much merit. Arrayed in a most becoming costume which the writer is unable to describe, being a mere man, she presented a charming appearance, feminine, dainty; something like Dresden china, but very much alive.

Miss Macbeth has a really beautiful voice, velvet and sunshine in the natural tessitura. She possesses talent in abundance and her training has been careful and exhaustive. A technique of breath, both in support and in impulse, which speaks of much careful study, made possible the fine effects she achieved, but notwithstanding all this she missed that one-half of one per cent, which means thrill. Not that the thrill was lacking, for it came as a charm which persisted all the time the singer stayed at her natural tessitura. When she tried to thrill by high tones, or in fortissimo, there was noticed a tendency to strain which brought about a hardness and a hollowness which always fails to deliver. However, much of the program was delivered in convincing fashion. Miss Macbeth has studied her songs exhaustively and has a keen appreciation of their values. It is in over-reaching her own capacity that the weakness becomes apparent. The weakness may, however, be overcome, but a concert tour offers but few opportunities for correction.

An artist always feels that the public is hard to please unless it has its climatic moments, and at whatever cost the public must be pleased, but it would be better to keep within one's own limitations and make no allowance for "great" effects. Our most successful artists have discovered their possibilities and it is a matter of common knowledge in the vocal profession that any tone which can be taken at all may be taken correctly, that is to say without giving offense to the most delicate ear. Perhaps the best proof of Miss Macbeth's ability and understanding lies in the fact that the most exacting numbers upon the program were taken with the most telling effect. This was especially noticeable in the Traviata aria Ah, fors' è lui. But it is with regret that we have to include the vocal shortcomings mentioned above.

Mr. Roberts played the accompaniments with precision and understanding. His solos also were well played with the exception of the Aufschwung (Schumann), but the writer has always been accustomed to a much more leisurely tempo and likes it better so, perhaps as a matter of not wishing to be disturbed. However, Mr. Roberts is a good accompanist, taking the vocal line in support and color, and still never to too great a measure.

MAIER AND PATTISON "TWO-PIANO" RECITALS

The art of two-piano playing is one that has been neglected of recent years and there are many music lovers who have never had the opportunity of hearing this unusual but beautiful form of musical expression. That opportunity is about to be given to San Francisco by two artists, Guy Maier and Lee Pattison, who are recognized as the finest exponents of two-piano music in recent years.

While their performance has all the flavor of a novelty, Maier and Pattison are both artists of high ability, and their joint recitals are events of exceptional interest. They are conceded by critics to have brought the art of two-piano playing to a degree of perfection that is almost uncanny, so complete is the illusion at times that it is one artist, instead of two, who is producing the harmony. To this ability as performers they have added an extensive study of musical literature that has resulted in the unearthing of many little-known pianistic compositions of great interest.

Maier and Pattison will give two recitals in San Francisco, under the management of Selby C. Oppenheimer, who will present them at the Columbia Theatre on the Sunday afternoons of November 19 and 26. The distinctive programs which will be played have been carefully selected from the extensive repertoire of these two artists. On November 19 they will give a variation on Bach's Fantasia and Fugue in A Minor, by Harold Bauer, who is himself an exponent of two-piano art. A Brahms variation of the same by Haydon, Dances, by Hans Sittich, Op. 57, and a barcarolle by Rachmaninoff will also form part of the first program which will include a group of modern Russian selections, including The Orgy by Iljinsky that has created something of a sensation wherever it has been played. On November 26 the concert will include a paraphrase of Strauss' Invitation to the Dance by Godowsky, a suite by Casella, the noted Italian composer-pianist, and selections by Ropartz, Saint-Saens, Debussy, E. Hill, and Lee Pattison's own arrangement for two-pianos of the Coronation scene from Moussorgsky's Boris Godunoff.

The Musicians' Club is the axis around which the most important progressive enterprises, launched for the benefit of the musical profession, will revolve from now on. If you want to be in the swim you will have to join the Musicians' Club.

Preparations are now under way to organize a Ladies' Auxiliary of the Musicians' Club. Without the ladies no real advancement of the State's musical interests would be possible.

(Continued from Page 1)

pose of music such as this of the Fire Bird, we do realize the skill and musicianship of an orchestra which is able to give such a work intelligent interpretation—we almost said execution.

We cannot somehow separate ourselves from the conviction that it should not be necessary to have music explained in order to receive a certain definite impression by listening to it intelligently. There may not be two persons that receive the same impression, but somehow beautiful music invariably impresses upon your mind a fixed emotion. Why is it, that the writer who has been thoroughly educated in music, and who can enjoy almost any effort intended to convey emotional sentiments by means of the musical language, simply cannot help laughing out loud when he listens to some of the harmonic tricks employed by these ultra modern writers. We remember when we heard Wagnerian opera for the first time at the age of thirteen years, we were overwhelmed and puzzled. We could not understand what we heard. But we surely did not burst out laughing. Later when we listened to Richard Strauss we were overawed, at times even indignant, at the liberties the master took with rules of harmony and theory, with the ugly realism he employed, until we came to understand him better. But when we listen to Schoenberg, Ornstein and Stravinsky we feel as if someone tickled us on a sensitive spot. Even Debussy in his wildest moments does not make us laugh like that, for we appreciate in his works at least delightful tone color effects that blend with entrancing harmony. Possibly this is a transition period, and sooner or later something will come out of it. But at present we can only look upon this ultra modern music as a certain cure against the blues.

RENA LAZELLE IN SACRAMENTO

Rena Lazelle, soprano, opened the season of the Saturday Club of Sacramento on October 14th, with an American Historical Song Recital and scored a great success both by her singing and by the interest of her program. Miss Lazelle specializes in historical song recitals and this one which shows the development of song-writing in America from primitive times to the present day consists of twenty charming songs. The explanatory remarks with which Miss Lazelle links one group to another add to the interest of the program.

The Sacramento "Union" said "This was one of the most satisfying concerts ever attended by the members and guests of the Saturday Club. Miss Lazelle is a singer of great intelligence and admirable taste. Her voice has good range and is particularly rich and full in the middle register. There may have been more sensational singers here but certainly none who knew so well how to use her voice and whose voice was so well adapted to the sort of music selected. The program was as follows: Arr. Lianeance—Cheyenne Flute Song, Navajo Blanket Song, Arr. Burleigh—Swing Low, Sweet Chariot, Arr. Farwell—The Man in the Dove, Folk Song of Southern California; Arr. Brockway—Kentucky Mountain Song, Frances Hopkinson (1759) Over the Hills, Revolutionary Period—He Stole My Tender Heart, Sheep in Clusters, Stephen Foster—Why Should the Red Rose Fade? John Paine—A Matin Song, Dudley Buck—Spring Song, Arthur Foote 'I'm Vainly' Awake, Edward McDowell—The Sea, Ethelbert Nevin—One Spring Morning; Mrs. H. H. A. Beach—Ah, Love, But a Day, Edgar Stillman Kelly—The Lady Picking Mulberries, Frank La Forge—Come Unto These Yellow Sands, Winter Wattle—The Ponte Vecchio, Florence, John Densmore—A Spring Fancie.

Redfern Mason, the distinguished critic of the San Francisco Examiner, returned from a trip to Ireland and is again busy writing about musical events in his widely read columns. Mr. Mason was among those present at the Wednesday luncheon of the Musicians' Club, and he had a chance to shake hands with some of his many friends. No doubt we shall have an opportunity to have a chat with Mr. Mason regarding his musical experiences while abroad in time for inclusion in our Annual Edition.

PEOPLE'S SYMPHONY ORCHESTRA CONCERTS

Concerts of the new People's Symphony Orchestra are to be given during the coming season at night instead of on Sunday mornings, according to a de-

cision reached last evening at a meeting of the association. Scottish Rite Hall has been selected as the auditorium and the series of twelve educational concerts under the direction of Alexander Saslavsky on November 23, December 5, January 5, January 18, February 6, February 23, March 8, March 22, April 12, April 26, May 10 and May 24.

The list of members of the People's Symphony Orchestra Association, which will maintain the concerts, has been augmented by several prominent names. One is R. M. Tobin, who in a letter from Italy expressed his satisfaction at being able to assist in the undertaking. The guarantors are:

William M. Abbott, C. H. Bentley, R. I. Bentley, W. H. Bliss, L. W. Buck, George T. Cook, Elmer H. Cox, Templeton Crocker, W. H. Crocker, O. E. Cushing, R. W. Davis, C. W. C. Deering, P. A. Denicke, A. de Ropp, Joseph Durney, J. B. Farish, Charles Farquharson, B. T. Ford, Paul H. Fretz, J. D. Grant, J. B. Havre, Leslie Hills, Edward Hohfeld, H. C. James, P. A. Jordan, E. A. Julian, Charles H. Kendrick, George Klink, James P. Leahy, W. H. Leahy, J. B. Levison, Andrew Mahoney, D. L. McKay, John H. McKenzie, Merle B. Moon, Walton N. Moore, Almer M. Newhall, R. C. Newell, Joseph D. Redding, R. L. Rose, Lindsay Scrutton, F. R. Sherman, Rudolph Spreckels, Joseph S. Thompson, M. C. Threlkold, R. M. Tobin, George Tourney, Louis Vetter, P. J. Walker and H. H. Webb.

CHIMES OF NORMANDY AT RIVOLI

Ferris Hartman's idea of letting the theatergoers select the bills to be presented at the Rivoli Opera House by marking their preferences on the program and depositing them in a ballot box has worked out too well. The Idols Eye has been disqualified through an excess of enthusiasm shown by a comic opera fan, and The Chimes of Normandy will be the next production at the theatre in spite of the fact that the former work had a slight advantage in the voting.

According to Hartman, Edouard Huebner, a violinist in the orchestra, making his belated way after a performance from the orchestra pit, noticed a well-dressed man with an armful of programs.

"What's the idea?" asked Huebner.

"I want to see The Idols Eye again," was the frank explanation, "and I'm going to make sure that they play it if I have to vote a hundred programs myself. I've voted fifty already."

As a matter of fairness Hartman ruled The Idols Eye out of the running and decided upon the production of the Pianquette piece. It will now be necessary for The Idols Eye fans to work their favorite into the lead once more.

Irving Krick, fifteen year old boy pianist, who has scored a triumph every time he has played a program, played the entire program of ten numbers from memory at the Greek Theatre of the University of California on Sunday afternoon, October 22nd. He is a pupil of Frederic Maurer, Jr., and a native of San Francisco. He has played the entire program at the Greek Theatre before, also a program at Willard Auditorium, Berkeley, Palace Hotel, San Francisco, Oakland Hotel, Oakland Auditorium, Talent Club and numerous other places. He broadcasted a wireless program for Rock Ridge Station on May 3rd and for the Oakland Tribune at Hotel Oakland October 3rd. He will play for the Examiner Radio Station tomorrow (Sunday) October 29th between 5 and 6 o'clock. Regarding the recent Greek Theatre Half Hour of Music the Berkeley Gazette of October 23rd said: "One of the largest audiences assembled at the Greek Theatre for a number of months at the Half Hour of Music heard the program given yesterday afternoon by Irving Krick, boy pianist. Berkeleyans are specially interested in the progress of young Krick, as he was a Berkeley resident for a number of years and a student at the Berkeley High School. He is the son of Mrs. H. I. Krick, who was his first teacher. He now is studying with Frederic Maurer, Jr. Irving is considered by music critics as a boy wonder pianist. Following was the program: Preludium Op. 10, No. 1 (MacDowell), Alt-Wien (Godowsky), Valse Op. 64, No. 2 (Chopin), Asphodel (Cyril Scott), Rhapsodie Hongroise, No. 6 (Liszt), Kamennoi-Ostrov (Rubinstein), Rigaudon Op. 49, No. 2 (MacDowell), Lotus Land (Cyril Scott), Third Movement from Sonata Tragica Op. 45 (MacDowell), En Automne Op. 36, No. 4 (Moskowski).



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

ENTHUSIASM AT L. A. SYMPHONY OPENING

Los Angeles, October 21.—But a few words as to the overwhelming success of the two performances opening the fourth season of the Philharmonic Orchestra. Conductor, Walter Henry Rothwell was greeted with a tempest of applause when he appeared on the stage. Expressions of public appreciation were most lively, even during the movements of the first symphony by Beethoven, the initial program number. In spite of the peculiarly classic character of the work the public took to it, to the director and players in unprecedented manner. Enthusiasm grew after the Strauss Tone poem, Don Juan, and the Freischütz Overture by Weber. Conductor and ensemble were in splendid accord and played excellently. Thuring and tone quality was superb. Mme. Margaret Matzenauer, sang arias from Verdi's Don Carlos and Wagner's Rienzi. She gave glorious readings and was feted as no other artist here except Schumann-Heink, Kreisler and Farrar. Houses were packed Friday and Saturday afternoon. Detailed review to follow next week.

Thursday evening the Los Angeles Trio, founded by May Macdonald Hope, the pianiste, with Calmon Lubovski, violinist, and Ilya Bronson, cellist, gave their first concert before a very large audience. Special mention in this preliminary account must be made of a profoundly beautiful, almost inspired performance of the Brahms violin and piano sonata, opus 108. The Franck trio opus 1 and Beethoven trio opus No. 1, too, released a type of response from the public, as hardly witnessed before. The artist were given a most cordial greeting before the opening number.

Los Angeles, October 19, 1922.—Not since the foundation of the Philharmonic Orchestra in Los Angeles, the music of the West, made so large and significant a stride, as when a few farsighted music-lovers and artists formed the Los Angeles Chamber Music Society. In fact, its activities will supplement the work of the orchestra, on whose personnel it largely draws. Chambermusic is not now new to this city. May Macdonald Hope and her Los Angeles Trio, the Zoellners, Philharmonic Quartet the Trio Intime and L'Ensemble Moderne have pioneered faithfully and hard. Valuable as their work proved, it seldom rose beyond the more usual form of the duo trio and quartet. Novel, therefore, is the intention of the Los Angeles Chamber Music Society, to introduce the larger ensembles, quintet, septet and octet, not only employing piano and the strings, but also such instruments as the oboe, clarinet, flute, harp, even trumpet and French horn. Arrangements have been perfected by which the Los Angeles Chamber Music Society will have the artistic services of Sylvian Noack, violinist; Emilie Ferir, violinist; Henry Svedorsky, violinist; Ilya Bronson, violoncellist; Ernest Huber, double bass; Henri De Busscher, oboist; Blanche Rogers-Lott, pianist; Alfred Kastner, harpist; Jay Plowe, flutist; Pierre Perrier, clarinetist; S. B. Bennett, French horn; V. Drucker, trumpet, and other artist members of the Philharmonic Orchestra.

Thus for the first time the entire personnel requires no introduction. Collectively, however, its importance can hardly be overestimated, as it places this community, musically, on par with New York City, Boston, Philadelphia and Chicago. The ensemble of the Los Angeles Chamber Music Society, as a matter of fact, represent a "little symphony," and should be able to popularize its subject in a manner as no other organization of the West can do. Not only new variety, but also new styles will mark these concerts. The repertoire plans for the twelve concerts, to take place at Gamut Club Auditorium, Friday evenings, alternating with the Philharmonic Orchestra concerts, also by sheer scope of numbers facilitate a journey into chamber music land that will afford many new and highly appealing acquaintances with creative personalities of various countries and various times. As scheduled, the concerts are dated: October 27, November 10, November 24, December 3, January 5, January 19, February 2, February 16, March 2, March 16, March 30 and April 13.

Next Friday will bring the first concert, and if one may judge the entire series by the program offered, it being announced as typical, not too much has been promised by the founders. The list of selections follows:

Quintette in E flat (Kochel No. 452) for oboe, clarinet, French horn, bassoon and piano. Largo-Allegro moderato. Larghetto. Rondo. Henri De Busscher, oboist; Pierre Perrier, clarinetist; S. B. Bennett, French horn; Max Fuhrmann, bassoonist; Blanche Rogers-Lott, pianist; Josef Holbrooke, Nocturne, Fairyland. (After a poem by Edgar Allan Poe). Oh. M. Loeffler, Rhapsody, The Bagpipe. L'Ensemble Moderne, Blanche Rogers-Lott, pianist; Henri DeBusscher, oboist; Emilie Ferir, violinist. Beethoven for violin, viola, violoncello, contrabass, clarinet, bassoon and French horn. Allegro-Allegro con brio, Adagio, Adagio. Tempo de Menuetto trio. Tempo con variazioni (Andante). Scherzo. Andante con moto alla Marcia-Presto. Sylvian Noack, violinist; Emilie Ferir, violinist; Ilya Bronson, cellist; Ernest Huber, double bass; Pierre Perrier, clarinetist; Max Fuhrmann, bassoonist; S. B. Bennett, French horn.

Not least in value as a social asset to this community is the character of this Los Angeles Chamber Music Society, owing to its Adagio nature. With Allan C. Balch, as president, Mrs. E. A. Bryant, vice-president, S. T. Clover secretary-treasurer, the board of directors including William G. Kerckhoff and Ben R. Meyer, with



Henry Svedorsky

"FITZGERALD'S for the advancement of music"

Mme. Bertha Svedrowsky, who did such impressive work under Walter Damrosch in the Russian Opera Co. and was heard as soloist at the Hollywood Bowl, has established herself as one of the foremost violinists of the day. Henry Svedrowsky, second concert master of the Philharmonic Orchestra, was chosen by Alfred Hertz as his concert master in the Hollywood Bowl Orchestra. These great artists have chosen the piano whose warmth and clarity of tone make it best suited for their purpose. They have chosen that supreme pianoforte

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Mme. Svedrowsky

William Edson Strobbridge as manager, it bids fair to win an enrollment citywide in nature.

Sunday, October 29, the first popular program will open this valuable series. Olga Steeb, eminent pianiste, is to be the soloist in the Tchaikowsky B flat major concerto. The orchestral numbers are: Marche Militaire Francaise, opus 60 from the Algerian Suite of Saint-Saens, Scenes de Ballet, opus 52, by Glazounow, and Liszt's symphonic poem Les Preludes. For the following pair of symphony concertos, November 3-4, Conductor Rothwell has chosen Symphony Fathetique, of Tchaikowsky, Rhapsodie Espagnola, by Ravel, and Beethoven's Egmont Overture.

Music will be sponsored widely at the University of Southern California not only by the College of Music W. F. Skeele, Dean, and the Choral Union under Horatio Cogswell, but also by the Woman's University Club, Mrs. Von KleinSmid, president. The Woman's University Club, as a means of obtaining funds for its own home on the campus, is planning to offer an excellent concert course, open to the public. This method was evolved by Mrs. Von KleinSmid, wife of the present president of the alma mater. Mrs. Von KleinSmid was president of the Tucson Music Club, during their sojourn there when Dr. Von KleinSmid was president of the School of Mines. It was in that capacity that she not only gained her original knowledge of "impressario," but she also worked unrelentingly toward the general building-up of musical interest in that community.

Instead of the usual method chosen in soliciting funds—that of begging well known citizens for contributions—she proposes, with the members of the Woman's University Club, to give something for the money required. To this end the club announces a particularly fine music series, to be held in Bovard Hall throughout the season. Five programs are promised, four recitals, the fifth to be a special performance of the Tony Sarg Marionettes, these "wooden-headed," yet so clever little actors who had such a vogue last year.

Every one of the four recital "stars" will be presented here in exclusive local recital programs. Thus the public will have an opportunity of hearing Charles Hackett, unquestionably, the greatest American tenor, in a program of songs and arias. Hackett is just returning from a triumphant tour through Italy and Spain, the latter a newly conquered province of his. Hulda Lasbanska is, with good reason, considered not only one of the most beautiful, but vocally most gifted American singers. Hers is a lovely soprano, Efrim Zimbalist, super-violinist, needs no introduction, nor does the famous Plonzalety Quartet.

All concerts will be given in Bovard Hall, between December and April. Tickets may be had at the Wiley B. Allen, Birkel music stores and at Barker Brothers; further, at the University and from any member of the club. Undoubtedly, the cause is a worthy one, and as the club is offering something more than worth while for the money, instead of the usual "something for nothing," greatly deserves the support of the public in general.

Rehearsals are held every Thursday evening by the Hollywood Community Orchestra under the baton of Jay Plowe, well known flutist. This organization is the only one here offering music students and proficient amateurs an opportunity of acquiring music orchestra technique. Four concerts are rendered annually, when works of symphonic character are played. Membership is open to men and women, without any financial obligation whatever. Attendance this year is showing gratifying increase, not only from Hollywood residents, but also from distant parts of Los Angeles. It is planned to make arrangements with the various concert agencies here, by which members of the Hollywood Community Orchestra are granted student rates. The rehearsals are held at the Hollywood High School Auditorium on Highland avenue.

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(c) "Lonesome Mama Blues".....Brown

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NEW COMPOSITIONS
Andante Religioso, Valse Lente, Berceuse
Trio for Violin, Cello and Piano
(Published by Arthur F. Schmidt)

Vital for the future of this city as an educational music center are the preparations of musical master classes of truly metropolitan type, launched by Manager Behymer. In view of the fact that the summer concerts at the Bowl have attracted visitors to this town from as far north as Portland, the classes, to feature voice, violin and piano, are to be held in the period of next summer's Bowl concerts. Students at the same time can take advantage of the summer sessions held by the two universities. Negotiations already are under way with Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, Percy Grainger, pianist-composer, and Edwin Hughes. This affords two diversely different types of piano instruction, one for repertoire and interpretation, the other for the fundamentals of academic training.

For the vocal classes Yeatman, Griffith, Oscar Saenger, Dudley Buck, William S. Brady, Percy Rector Stephens, and Herbert Witherspoon have been mentioned.

In order to afford the entrant the greatest participation and most satisfaction, it is requested that those interested teachers, professionals and students address Rena MacDonald, who will have charge of this new department, (705 Auditorium Building, Los Angeles), stating their personal preferences and giving their reasons for the choice. This will assist materially in making the final selection and go far toward assuring the selection of the most popular and able representative.

If the movement proves sufficiently popular, and this may also be adjudged by prompt personal comment on these plans, a further effort will be made to interest Leopold Auer for the violinists. Dancing will also be represented, either through the medium of the classic interpretive or ballet, solo and ensemble work. This plan, thoughtfully connected with other educational opportunities of that period, will place Los Angeles on par with Chicago, famed for the summer sessions of its well-known Musical College. Classes such as these, actually of the master-standard, will make it possible for the Los Angeles student to save expenses of a costly trip East, but they will also attract to Los Angeles musicians not only from the coast but even from the middle-western and eastern States.

Music optimists will meet their program chairman, Mme. Anna Ruzena Sprotte, the prominent contralto, in a new role, that of pianiste in the program of October 26th at the Ebell Club House. Mme. Sprotte, who concentrated as a pianiste when in Europe, will present a sonata by Edward Alden Carpenter, the American composer. Her son, Christian Sprotte, will make his local debut as concert violinist in the violin part of the interesting work. Mme. Sprotte is making preparations for a trip north to fill a number of engagements. She appeared recently at Santa Monica with Gertrude Ross, whose compositions she sang. Recitalists and composer were warmly greeted.

Dean Baldwin M. Woods, the active leader of the University of California summer session, devoted two days to Los Angeles this week, developing his plans for the next general session, opening in July.

Tentative plans were made for five music programs to be given July 5, 12, 19 and 26 at the Millspaugh Hall on South Vermont. Instead of being devoted entirely to chamber music as last season the first program will be a song recital by a well-known soprano with assisting artist, the second a chamber music program, the

third a baritone with assisting artist, the fourth the Los Angeles Trio will present. This organization made such a profound impression in its series for the University last summer that it was immediately re-engaged for the new year. A fifth program will be devoted to an instrumental ensemble or else be transferred to the Bowl, open-air orchestra concert, that night to be known as University night. Last year under Dean Woods' direction more tickets were sold at the University for the Bowl than at any other two educational institutions.

As to the open-air concerts in the Bowl next summer only so much can be said at present, that they will be held. While no definite statement has been issued by the board of the Community Park and Art Association, the organization holding the Bowl in trust, yet it is certain that plans are being considered under which again an eminent conductor and symphony orchestra of eighty or more players will be engaged. Very likely, arrangements will be perfected by which international stars are to be featured on special nights. It is likely that the number of performances will be slightly less than forty, as this year. This will reduce overhead expenses on the average for the season. On the other hand, the saving thus effected in comparison with the past season, may be applied to meeting the demands for fees of the soloists and orchestra members.

Blanche Roger Lott, pianist, has resumed her piano classes at the Clifford Lott studios. Mrs. Lott, together with Emil Ferir, Viola, and Henri De Busscher, oboist, forming L'Ensemble Modern, are actively engaged in rehearsals for concerts with the recently formed Los Angeles Chamber Music Society. Their first appearance this season will be on October 27th, at the Gamut Club.

SANTA CLARA MUSIC TEACHERS' MEETING

Clarence Urmey, critic of the San Jose Mercury-Herald, published the following report in that paper on October 11th:

The Santa Clara branch of the Music Teachers' association of California held its regular meeting last evening in the social hall of the College of the Pacific. Mrs. Daisie L. Brinker, president of the local branch, presided, and announced the program of the evening. Many invited guests were present and listened to some beautiful singing and a couple of interesting talks. Miss Lulu E. Pieper, Miss Nella Rogers, Mrs. T. P. Mitchell and Mrs. Sanford Egan, accompanied by Mrs. Brinker, gave three delightful song recitals that were charming in their well-balanced harmony. The selections were "Dreamy Lake" (Hadley), "Cradles" (Faure) and the exquisite "Chorus of Seraphim," from "Paradise Lost," by Dubois.

F. C. Giffin, president of the San Francisco Music Teachers' association, gave a highly interesting talk on the constitution and work of the association. He also gave illuminating ideas on the summer convention to be held in San Jose, and also on "Music Week," the yearly festival of community music which has been so popular in large cities and is now being taken up by small cities and large towns. The talk was given in easy conversational style and made a most pleasing impression.

Mrs. Lillian Birmingham, well-known contralto of San Francisco, and president of the California Federation of Music clubs, told of the work of the federation and made a strong plea for support of music club work in Central California. Pierre Douillet, a former head of the conservatory of music at College Park, was another San Francisco visitor who was cordially greeted by many old-time friends. A social time with light refreshments brought the extremely agreeable evening to a pleasant close.

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Friday Afternoon at 3:00, Nov. 3 — Saturday Evening at 8:30, Nov. 4

PROGRAM

Symphony "Pathetique"—Tchaikowsky

"Rhapsodie Espagnol"—Ravel

"Egmont" Overture—Beethoven

Second Popular Concert Sunday Afternoon, 3 P. M., Nov. 11

Single Tickets, \$3, \$2.50, \$2.00, \$1.50, \$1.00, 75c—Season Tickets, 14 Concerts, \$25, \$18, \$15, \$12, \$9, \$6.

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EVELYN SRESOVICH WARE'S RECITALS

Evelyn Sresovich Ware, one of San Francisco's most conscientious, sincere and therefore most successful piano teachers, especially among the younger aspirants for professional honors, gave two pupils' recitals at St. Francis Hall on Friday evening, October 20th and Saturday afternoon, October 21st. Both events were crowded to the doors and each time the enthusiasm of the audience rewarded the excellent work of the students, who made the impression of having been well trained and who thoroughly grasped the various tasks imposed upon them by their teacher.

The first event included the students of more advanced experience, and among these Alberto Firenze and Giacomina Luzzia were specially admired, proving by their brilliant recitals and their intelligent application that they possess unusual talent, and that this natural adaptability has been thoroughly nursed by their teacher. Their interpretations aroused specially impressive endorsement from their audience and their work was thoroughly commended by the members of the musical profession who were present on this occasion. Erwin V. Holton, tenor, one of the members of the Loring Club, delighted with his freedom of expression, his smooth and clear voice.

The complete program was as follows: 'J'y Pense' (Meyer-Helmund), Marguerite Revercoy; Minuet E-flat Major (Mozart-Schubert), Robert Frank; Chaconne (Durand), two pianos, Mary Cagliada, Amelia Lafon; Reverie (Schutt), Velma Cudworth; Minuet in A Major (Boccherini), Bagatelle in D Major (Scharwenka), Mary Cagliada; Fantasia D Minor (Mozart), Eunice Barg; Song of Songs (Moya), A Shepherd of Watteau (George Edwards), Lettie Batesee (O'Hara), Erwin V. Holton; Minuet (Paderewski), Marie Luzzia; Gondoliera (Reinecke), Dance of Gnomes (Wheelpy), two pianos, Giacomina Luzzia, Elizabeth Coffinberry; Sonata (Jst Movement) (Grieg), Caprice Espagnol (Moszkowski), Alberto Firenze; Troika (Tschalkowsky), Over the Steppes (Schytte), Elizabeth Coffinberry; Caro Mio Ben (Giordani), I Attempt From Love's Sickness to Fly (Purcell), The Wreck of Julie Plante (O'Hara), Erwin V. Holton; Polonaise, Op. 26, No. 1 (Chopin), Juba (Dett), Giacomina Luzzia; La Baladine—Caprice (Lysberg), two pianos, Velma Cudworth, Eunice Barg.

The second program, given on Saturday afternoon, October 21st, included pupils of intermediate classes, and the program, which was excellently interpreted, included the following numbers: Pixies Drill (Brown), Evelyn Stutch, Robert McGraw; Dancing Daisy Fields (Mokreys), Over Rocks, Over Hills (Jenkins), Esther Ragghianti; Wild Horseman (Schumann), Arpeggio Waltz (Crawford), Josephine Peirano; Tarantella (Risher), Minuet, from Don Giovanni (Mozart), Clementia Violich; Jack and Bean Stalk (Maxim), Mary Farmer (Schumann), Albert Tofanelli; Minuet in G Major (Beethoven), Hide and Seek (Schytte), Marjorie Fontana; The Bird in the Woods (Jenkins), Minuet (Mozart), Nell Coffinberry; Eltanzanz (Grieg), Will o' the Wisp (Jungmann), Virginia May; The Mill by the Brook (Kullak), Evelina Stutch; With Horn and Hound (Bilbro), two pianos, Virginia May, Marjorie Fontana; Sonata, Op. 55, No. 1 (Kublan), The Fountain (Schytte), Marie Becker; Curious Story (Heller), Sunset (Torjussen), Robert McGraw; The Rose Garden (Bilbro), two pianos, Edna Soracco, Margaret Reverisco; Minuet from Sonata, Op. 49, No. 2 (Beethoven), Blanche Monette; No. 1, Op. 151 (Diabelli), Solfeggietto (P. E. Bach), Francis Violich; Scherzo, B flat (Schubert), Edna Soracco; Gavotte (Dibowski), two pianos, Marie Becker, Francis Violich; Pierrette (Chaminade), Amelia Lafon; Scherz—Polka (Behr), two pianos, Marie Luzzia, Giacomina Luzzia.

Edna Soracco and Marie Becker and Francis Violich will repeat the numbers played on this occasion on Friday afternoon, November 10th, during music week at the Junior Auxiliary of the Pacific Musical Society at the Fairmont Hotel.

PROTEST AGAINST FAKE IRISH TENORS

New York City, October 15th, 1922.

Dear Editor:-

May I register a protest against the growing number of singers, mostly tenors, who have taken Irish names and are entering or are already entering both the concert and dramatic world. These fake Irish tenors were started in their career of deception by phonograph companies who advertised them falsely and extensively as Irish tenors when Irish feeling was at its height in this country owing to the troubles in Ireland, and still continue to do so.

When exposed to the direct glare of publicity they temporarily omit the appellation, Irish tenor from their advertising but of course retain the Irish name they have borrowed? and have their advertising matter printed in "Green;" witness the case of a coming Carnegie Hall recital. One fake Irish tenor aided by professional and unscrupulous Irish advance agents has made considerable headway along the Chauncey Olcott trail but is meeting with obstacles through the over zealous efforts of his managers who represented him, either by insinuation or direct claim to be a Knight of Columbus.

In a number of places the local order of K of C made plans to welcome and entertain their Brother Knight which resulted in considerable embarrassment to both parties, especially at one dinner honoring the "New Irish Star" when it became known that the honored guest was neither Irish, Catholic or a Knight of Columbus and furthermore did not at one time a litigant in the divorce court which did not help the case any.

Very truly,

Maurice J. Kennedy

MUSIC WEEK TO BE BRILLIANT EVENT

Committees in Charge of This Year's Festivities, Thoroughly Backed by Mayor Rolph and the Board of Supervisors, Have Made Great Preparations.

At a luncheon held at the Palace Hotel last Wednesday noon it was definitely decided to make this year's music week the most brilliant event of this kind ever given anywhere. Instead of spreading the programs all over the city, and thus divide the forces, and also the attendance, it was thought best this year to centralize all efforts and give all events at the Civic Auditorium. From the program attached to this article it will be seen that the committee in whose charge the program has been entrusted has indeed acquitted itself most creditably, and has selected the very best kind of a musical menu for the occasion.

The city administration is really accomplishing wonders in the way of endorsing and encouraging worthy musical events and organizations. First, the Mayor and Board of Supervisors take active interest in Music Week, donating the Exposition Auditorium, appointing Supervisor Hayden, who himself is no mean enthusiast when it comes to music, as chairman of the Auditorium Committee, a leading member of the Mayor's Music Week Committee. Then the Mayor and Board of Supervisors engage the San Francisco Symphony Orchestra for five popular concerts in the Civic Auditorium, making it possible for everybody to enjoy the best kind of music at the lowest possible prices. By appointing Uda Waldrop as municipal organist the Mayor and Board of Supervisors are backing up those of us who like to see efficient resident artists duly recognized. Indeed, no sincere musician and music lover could expect more for the encouragement of good music than that accorded by the present city administration of San Francisco.

The Northern California Music Trades Association, consisting of the combined music houses located in this territory, is also backing music both financially and morally, and we should have liked to see at least one concert set aside for the music trades. Manager Morley Thompson, representing the Baldwin Company in San Francisco, expressed to us an excellent idea regarding the participation of the music trade in the form of a concert specially arranged by the music houses in which remarkably developed mechanical instruments could vie with some of our leading artists in the expression of higher works of art. Unfortunately it is too late this year to make such a full realization, but surely this should be a feature well worth remembering next year.

Chester W. Rosekrans is doing excellent work in behalf of Music Week, and so is Mrs. Scovel. Indeed, Mrs. Scovel is a veritable dynamo in the matter of working twenty-four hours a day and in summoning up every particle of energy in seeing that things are done and that the proper co-operation exists. Mrs. Scovel is an excellent organizer and executive officer and her good services ought to be in demand in musical matters more remunerative to her than Music Week. It appears as if musicians and musical associations are mustering at their forces to meet this second annual Music Week, November 6th to 12th, a truly momentous occasion. More than four hundred programs have been arranged to date, and many others were reported at the Wednesday luncheon. The programs at the Civic Auditorium will be mostly free to the public. One of the very few features, and undoubtedly the greatest one, for which admission will be charged will be a popular concert by the San Francisco Symphony Orchestra, and for this the Music Week Committee has arranged specially low prices.

The Musicians' Club has offered its clubrooms during Music Week and will do the honors as host in a purely social capacity, giving a series of receptions to artists or music lovers at their wish to set up a little during the day. Music Week was originated last year by the Community Service Recreation League. It proved an instant success. Henry L. Mayer is chairman of the Mayor's general committee and presided at last Wednesday's luncheon. Supervisor Hayden represented the Mayor. Chester W. Rosekrans, executive secretary of Community Service, is general director of the coming Music Week, and also a live wire who brings action into any enterprise he may be associated with.

The events to be given at the Civic Auditorium scheduled at this time in his writing are as follows:

12:00 m.—Daily Organ Recitals by prominent musicians; Monday, November 6th, 8:30 p. m.—International Night, soloists, orchestra, choruses and community singing; Tuesday, November 7th—8:15 p. m., San Francisco Musical Club, special concert; Wednesday afternoon, November 8th—1:30 p. m., San Francisco School Children's Concert under the direction of Miss Estelle Carpenter; Ruddy Sieger, violinist; Uda Waldrop, organist; Wednesday evening, November 8th—8:20 p. m., Gallop Concert, San Francisco Symphony Orchestra, under Alfred Hartz, conductor, under the auspices of the City and County of San Francisco; Thursday, November 9th—Annual Musical Festival and Ball, Local No. 6, American Federation of Musicians; Friday afternoon, November 10th—3:30 p. m., Junior Auxiliary, Pacific Musical Society Orchestra, solo and ensemble numbers; Friday evening, November 10th—8:30 p. m., Artists' Concert, under the direction of San Francisco Music Teacher's Association; Saturday, November 11th—Armistice Day. See daily papers for notice of events; Sunday, November 12th—2:00 p. m., Organ Recital, Uda Waldrop; 3:00 p. m., Grand Festival Concert by the combined choirs, Jewish, Roman Catholic and Protestant churches, celebrating Armistice anniversary and closing Music Week.

THE ORATORIO SOCIETY MOVEMENT

Slowly but surely the forces are being organized to bring the San Francisco Oratorio Society, under the direction of Frederic Brueschweiler, one of the most distinguished musicians in the field of choral directing and composing, to a brilliant conclusion. The Pacific Coast Musical Review trusts to be able to soon secure sufficient material of definite news to justify the daily press to give the new organization due publicity. In the meantime the quiet work of organization must steadily proceed. Mrs. Mary Carr Moore and John Whitcomb Nash are gradually picking the threads that are to be woven into the garment of the society, while the Pacific Coast Musical Review has succeeded in securing sufficient information to publish a comprehensive biographical sketch about Frederic Brueschweiler, and our readers will be astonished at the international reputation this distinguished musician has established for himself in the world of music.

In the meantime we take pleasure in publishing the following letter from John Whitcomb Nash: "Mr. Alfred Metzger, Editor Pacific Coast Musical Review, San Francisco, Calif.

"My Dear Mr. Metzger: I have met Mr. Brueschweiler and talked with him on the subject of chorus work, and have promised to co-operate in every way I can, principally in urging students and others with the necessary vocal and musical equipment to join the new Oratorio Society.

"It is a movement which all musicians, especially singers, should get behind. High standards will be necessary if the thing is to live, and teachers who willfully keep their students in ignorance of the benefits to be derived from high-grade ensemble work can hardly be said to have the interest of either their students or the musical uplift at heart.

"The musical profession especially owe you a debt of gratitude for your efforts in promoting this enterprise, for it cannot help but bring good singing within the reach of many who feel that the cost of musical endeavor is prohibitive.

"Yours for the best in music,
"JOHN WHITCOMB NASH,
"By Pearl O'Rourke, Sec'y."

SAN FRANCISCO MUSICAL CLUB CONCERT

The San Francisco Musical Club presented a very well-balanced program at its regular meeting on Thursday morning, October 19th, in the ballroom of the Palace Hotel. Miss Eva Garcia, who recently returned from New York, where she studied with Frank La Forge, gave a real musical treat by her musically playing of the piano. Her mastery of the keyboard and artistic interpretation of her various numbers were a delight to the ear. The audience was very enthusiastic over her excellent rendition of the Bach-Tausig Toccatina and Fugue. She is one of the newest members of the club, and all who heard her on this occasion are looking forward to the pleasure of hearing her again. Miss Dorothy Dukes played very pleasingly on the cello.

Kurt von Grudzinski, a Russian refugee lately arrived here, sang numbers in Russian, German and Italian. His singing was somewhat affected by the harrowing experience he has undergone in prison. His voice had some beautiful tones and no doubt will show great improvement when he has recovered his health. Mrs. Ashley Faulstich sang very delightfully. The pure and sweetness of her tones are particularly adapted to singing compositions by Haydn. Uda Waldrop, who accompanied Mrs. Faulstich, lived up to his reputation of being a "prince of accompanists."

The complete program was as follows: Capriccio (Scarlatti), Bayolett Flottant (Couperin), Coucou (Daquin), Dutch Dance (Beethoven), Toccatina and Fugue (Bach-Tausig), Miss Eva M. Garcia; Gebet des Rinzli (Wagner), Kurt von Grudzinski, at the piano, Henrik Glerdrum; Sonata (Porpora), Bourree from 3rd Suite (Bach), Miss Dorothy Dukes, at the piano, Mrs. Martha Mikes Parker; Canonets, Shepherd's Song, The Mermades Song (Haydn), She Never Told Her Love (Shakespeare), Mrs. Ashley Faulstich, at the piano, Uda Waldrop; Die Stadt (Schubert), Über Nacht (Hugo Wolf), Ideale (in Italian) (Tosti), Why? (in Russian) (Tschalkowsky), Kurt von Grudzinski, at the piano, Hendrik Glerdrum. MAUD G. McPAUL.

HALF-HOUR OF MUSIC

The program for the regular Half-Hour of Music on Sunday, October 15th at the Greek Theatre, was given by Miss Clara Harrington, dramatic soprano, accompanied by Miss Wilhelmine Wolthus, Miss Harrington, who is very well known in the Bay cities, especially for her commendable work as organizer, director and star of San Francisco's first co-operative opera company, "The Western Singers," offered a delightful and varied program which was as follows: (a) Se Tu mi ami (Pergolesi), (b) Non Mi Dir (Aria of Donna Anna from Don Giovanni) (Mozart), (c) Matinella (Lone calls), (d) Rascall (Grieg), (e) The Asm (Rubinstein), (f) The Robin Sings (MacDowell), (d) The Little Damozel (Novello), (a) L'aloute (Lalo), (b) Les Trois Prieres (Paladilhe), (c) Aria from "La Juvie" (Haley).

Edward F. Schneider's beautiful symphonic poem Saragossa will form one of the program numbers to be presented by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, in San Jose next Friday evening, November 2nd. No doubt it will create as excellent an impression in Mr. Schneider's home city as it did in San Francisco.

Edna Cadwallader, a well known violinist, assisted by Merrianna Towler, pianist, and Hugo Friedhofer, violoncellist, announces a violin recital to be given at Sorosis Hall on Thursday evening, November 2nd. The following program will be presented: Corelli—Violin and Piano Sonata in D; Violin Solos—Ries—Adagio, Kreisler—Andantino, Wieniawski—Bazaruka; Schubert—Trio Op. 99 in B Flat; Beethoven—Piano and Violin Sonata, No. 5 in F.

Jack Hillman will appear at the Berkeley High School Auditorium on Saturday evening, November 4th, under auspices of the Berkeley Chamber of Commerce, singing the following program: (a) Invidius (Huhn), (b) Waters of Minnetonka (Lieurance), (c) Inter Nos MscFadeny, (d) Tees (Rasbach), (e) The Muletter (De Nogen), (a) Elegy (Massenet), (b) Tea Year (Rabey), (c) Adieu, (d) O, to Sail in a Ship (Mackay Cantelli), (e) Momento (Trindelli), (a) O, Golden Sun (Freebey), (b) Lorraine, Lorraine, Lorie (Spross), (c) The Bell Man (Forst), (d) God's Garden (Jarboe), (e) The Year's at the Spring (Beach).

The Council of Jewish Women gave a delightful musical and religious program in celebration of a religious festival in the auditorium of the Y. M. H. A. on Saturday evening, October 14th. Mrs. Louis Van Vliet, who had entire charge of the program, deserves much credit for her untiring efforts in securing a program of such merit. Mrs. J. Mendelson and Mrs. I. Kissel participated in the religious part of the program, the latter reading a paper of unusual interest. The musical program consisted of five violin solos by Miss Loria Gratie, a charming young girl, pupil of Franz Kneisel. Miss Gratie played with real musical intelligence, her tone being particularly strong and clear. Though but seventeen years of age Miss Gratie played with a finish and style that would do credit to a matured violinist. Jascha Schwarzman, the young Russian cellist, gave two numbers in his usual brilliant manner, scoring an instant success with his audience. Philip V. Aronson rendered several vocal selections in a charming manner.

Antoinette Rathman, a talented piano pupil of Joseph George Jacobson, gave a recital for the Daily News on Sunday, October 23rd, when she played an interesting program consisting of compositions by Chopin, Ber Lasso, Scharwenka, Concone and two compositions by H. Jacobson. Miss Rathman is the eighth pupil from the Jacobson studio to appear for the Daily News.

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Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	385,284.61

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 5

SAN FRANCISCO, SATURDAY, NOVEMBER 4, 1922.

PRICE 10 CENTS

ROTHWELL GETS OVATION IN LOS ANGELES CHAMBER MUSIC SEASON GETS FINE START

Opening Concert of Philharmonic Orchestra Proves Triumph for Director
—Beethoven's First Symphony Receives a Classic Reading—Andre
Macquarre, the New Flutist, Shares in Honors—Ninety
Musicians in the Orchestra

BY BRUNO DAVID USSHER

Los Angeles, October 29, 1922.—As already summed up in last week's letter, the opening concert of the Philharmonic Orchestra under Walter Henry Rothwell proved a triumph for director, players and soloist alike. Margaret Matzenauer. Applause was extraordinarily cordial from the moment Mr. Rothwell appeared, surpassing precedents.

Beethoven's first symphony, which opened the concert was given nothing less than a classic reading. Though of Mozartian transparency the work is already permeated by typical Beethovenish contemplativeness. It is a twice difficult undertaking to render such a delicate work at the opening concert. However, Conductor Rothwell succeeded admirably in blending "down" the superabundance of musical sentiment that throbbled in the big orchestra. (I think there were over ninety players on the stage). The new first flute, Andre Macquarre, (I spoke of him more directly in my letter a week or two ago), made a distinctly favorable impression. His tone seems to have wings, so does it vibrate through the hall, yet there is nothing obtrusive about it. Henri de Busscher's solo-oboe makes this woodwind-species ever more lovable. The more polyphonic second movement came as it chiseled, so clear, yet graceful. Specially pleasing in the third movement was the blending of French horns (Mr. Bennett, formerly of San Francisco at the first desk) and the wood-wind section. The growing spontaneity of the last movement released a storm of applause.

Margaret Matzenauer's tonal riches have almost become proverbial. There is little to say anew. Her deeper notes have grown in bell-like quality. The middle range and occasionally high tones are not equally rounded, yet nevertheless superb. Both in the Verdi aria, O Dio Fatale, from Don Carlos, and in the recitative and aria, Just God, from Wagner's Rienzi, one had to admire her superlative art in which she reveals alike in powerful dramatic accents as in ariosos of specific bel canto type.

Whenever I listen to Strauss' Don Juan I cannot help drawing parallels between this tone poem and Liszt's Tasso, just as Death and Transfiguration to my mind corresponds with Les Preludes. However, this only by the way. Mr. Rothwell gave a glowing, thrilling reading in which exceedingly rich tone effects of stirring warmth were produced. I cannot refrain from mentioning again Mr. Henri de Busscher because of his winsome oboe-playing during the "love-scene" in the romantic climax of the work. To that added the French horns, harp (Mr. Katsner and Miss Hogan) and the violas (Mr. Ferris leading). One fancied seeing the two lovers on a terrace overlooking a bay, the night air sweet from the perfume of roses and the moonlight glistening on the softly trembling waves. It sounded ravishly beautiful.

And again the French horns, their stirring assertion of Don Juan trying to tear himself away, cannot help but think that there is a "link" between this motif and that of Pedro's aria. Up to the Mountains, there let me dwell, in Eugene d'Albert's opera Tieffand. Programmatically, too, there also exists an analogy between these two episodes. The Strauss work is older, apropos. Incidentally, I am inclined to think that d'Albert's sea-drama would be a real well lend itself to an open-air performance out here in the west, and have a specific appeal because of its Spanish milieu. Weber's Freischütz overture in all its simplicity, yet dramatic strength, closed the concert brilliantly. Though more than a hundred years have gone by Weber's instrumenta-

tion still compares well with the orchestral super-abundance of Strauss.

Very well attended was the first Popular Concert which, as the opening concert, impressed one with the tonal richness, balance and good blending of the ensemble. Saint-Saens' Military March from the Algerian Suite, the Ballet Suite, opus 52, of Glazounov and Liszt's Les Preludes were warmly welcomed orchestral features. Olga Steeb added to her unflinching technic emotional warmth in a brilliant reading of the Tchaikowsky piano concerto. Olga Steeb has always been popular here, but she has long outdistanced "local" popularity through pianistic merits

Elias Hecht, Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner Enthusiastically Received by Nearly Fifteen Hundred Music Lovers, After Their Sensational Triumphs in Pittsfield, Mass., and Other Eastern Music Centers

BY ALFRED METZGER

We doubt very much whether there is any chamber music organization in the world today that has the satisfaction to open its regular season in its home city before an audience of nearly fifteen hundred people like the Chamber Music Society of San Francisco did at the Scottish Rite Auditorium last Tuesday evening. The Pacific Coast Musical Review has already spoken at length of the reception accorded this excellent ensemble organization during its visit to the East, and to continuously harp upon the same subject would not only be synonymous with bragging, but would justly attain for us a reputation for provincialism which we are not very

ondly as far as we could ascertain the artistic phase of the interpretation, harping a natural and logical improvement which is always the result of intelligent practical experience, was fully on a par with that of the previous presentation, and finally it is never our policy to delve too deeply into the theoretical and intricately emotional portions of the performance at the start of a new season.

It is our favorite occupation to begin a new season with every possible determination to help with enthusiasm and encouragement. The Chamber Music Society of San Francisco is deserving of the heartiest co-operation, and by this we do not mean to say that if we wanted to we could express ourselves unfavorably on this occasion, but refrain from doing so on account of it being the start of a season. Not at all. We cannot add anything to the favorable comment we already made, as this same Tuesday program was interpreted before by these same artists. We still maintain that we know of no chamber music quartet that plays with more uniform expression, with more precise attacks and accentuations, with finer intellectual grasp of the compositions it chooses for interpretation and with deeper appreciation of the responsibility it assumes when choosing the difficult field of classic exploitation.

The program included: Quartet F major, op. 59 No. 1 for strings (Beethoven); Theme and Variations, op. 50 for flute and string quartet (Beach); Quartet F major for strings (Ravel). It would be difficult to choose a program more pleasing to varied tastes, nor one more representative of the highest form of instrumental creative art. In Beethoven we had the fine old classic school, the Beach number gave us the very best of the American branch of the more recent musical literature, and the Ravel number showed us the very best side of the modern school. We cannot conscientiously include this Ravel quartet in the ultra-modern category, for somehow, in the main, it meets with our idea of what refined music should consist of. It gave the Chamber Music Society the very best opportunity to reveal itself at its highest effort, for the blending of fine tones, the almost uncanny spontaneity of emotional expression, the ideal intonation and purity of tone, and finally the unforgettable tone color effects, find in this Ravel composition their greatest opportunity for adequate application.

Elias Hecht showed himself at his best in the Beach number. His tone has gained in roundness and warmth. It has increased in mellowness and smoothness. Always a most sincere and stickler for artistic proprieties, Mr. Hecht, by means of constant study, practical experience and observation, has grown considerably, even since we heard him last. It is possible that the rest he prescribed for himself last season during the San Francisco concerts has done him a lot of good. In any event we feel it only just to give him the credit of having gained in poise and musicianship. It is always a good sign when an artist exhibits progress. For the moment he fails to advance he surely retrogresses, and that is a very bad sign which Mr. Hecht fortunately does not exhibit.

The next concert of the Chamber Music Society of San Francisco will take place at Scottish Rite Auditorium on Tuesday evening, November 28th. The assisting artist will be Emile Perin, the distinguished violin virtuoso, who enjoys world renown, and who is the leading viola of the Philharmonic Orchestra of Los Angeles. The program is an unusu-

(Continued on Page 7, Col. 2)



Photo By Edwin Weston

ELIZABETH ROTHWELL, SOPHANO, CONDUCTOR WALTER HENRY ROTHWELL OF THE PHILHARMONIC ORCHESTRA OF LOS ANGELES AND THEIR DAUGHTER CLAIRE-LISEL

Mme. Rothwell Will Give a Highly Artistic Song Recital on Thursday Evening, November 9th, at Trinity Auditorium, Los Angeles, With Mr. Rothwell at the Piano

of the kind we admire in visiting artists. To tell of an ovation would hardly describe the applause that was hers.

Miss Rose Elrod, the possessor of a magnificent dramatic soprano voice, contemplates leaving for New York in the near future to enter the field of light opera as her friend Miss Eva Clark has done with great success. Both Miss Elrod and Miss Clark are pupils of Giacomo Minkowski.

anxious to evoke. However, we can say that the extraordinary large chamber music audience assembled on this occasion gave Messrs. Persinger, Ford, Firestone, Ferner and Hecht a really cordial welcome that attained the dimensions of an enthusiastic ovation.

For several reasons there does not present itself sufficient cause for analytical criticism. First of all the program consisted exclusively of numbers already presented here and reviewed at length at the time of their first performance, sec-



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TWENTY-SECOND YEAR

USE COMMON SENSE ON TUESDAY

Since the Pacific Coast Musical Review believes to be acting in the interests of the musical profession by showing the latter's political strength, and since it assisted in organizing the Musicians' Richardson for Governor Club, it is necessary to say one word before election. It seems to be the rule in politics that the side opposed to you accuses you of being a natural born-jackass, because you do not agree with it. So in the long run neither yourself nor the candidates you are in favor of seem to have any right to exist in the eyes of the opposition. So if you honestly believe that Friend Richardson will make the best Governor for California vote for him, no matter how any one may try to prevent you from doing so by every fair or foul means at his disposal. One fact stands out clearly: THE PEOPLE OF CALIFORNIA NOMINATED FRIEND RICHARDSON IN THE PRIMARIES AGAINST THE EXPECTATIONS OF THE WISEST POLITICIANS. Now, they try to make you believe that the Corporations nominated Friend Richardson as they spent a lot of money on his nomination. Since no money was spent—at least not to any extent comparable with that spent on the other side—this argument becomes silly. Now then, the question is, shall the people of California have a right to elect the candidate for Governor whom they nominated or not? It would almost seem as if this right were denied them, if you read certain newspapers or hear certain arguments. There is one common sense attitude to assume, namely, you want to elect the candidate you nominated. The other proposition is, do you want to see taxes reduced? It does not make any difference whether corporations are included in this reduction of taxes, nor would it make any difference whether you personally pay State taxes or not. The question is, do you believe in the principle of reduction of high taxation? If you do, then the ONLY PROMISE Friend Richardson has made is to lower taxation by means of economy in expenditures, and such economy NOT TO BE HAD AT THE EXPENSE OF ANY NECESSARY AND BENEFICIAL STATE INSTITUTION. Corporations should not be unfairly taxed just as little as individuals should be. If corporations have to pay excessive taxes they will pass them on to the consumer. So in the end every one of us helps to pay taxes. But this is not the question

to think about. Friend Richardson has promised to lower taxes by observing strict economy. If you don't pay State taxes this can not hurt you, and it gives you the satisfaction to know that you won't have to pay any, no matter what any one else will tell you to the contrary. For any one pledged to reduce taxes is also pledged NOT TO CREATE ANY NEW ONES. Reduction in taxation means reduction in the cost of living. Now then, if you want to elect the candidate you have nominated, and if you believe in the principle of reduction of taxation and the cost of living, you can safely vote for Friend Richardson without your conscience needing to bother you.

SYMPHONY "POP" AROUSES ENTHUSIASM

First Popular Concert of Season Attracts Packed House and Obtains for Alfred Hertz and the Orchestra Another Great Ovation from the Audience

The thrilling scenes of enthusiasm that characterized the first two regular symphony concerts at the new Curran Theatre on Friday and Sunday afternoons, October 20th and 22nd, were repeated on Sunday afternoon, October 29th, when the first Popular Concert was given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz. The conclusion of every number was the signal for spontaneous enthusiasm and one ovation followed another. The program was an ideal popular Hertz program, compiled after the heart of every fond music lover and interpreted with that fine sense of artistic proportion as to melodic and rhythmic values which is one of Mr. Hertz' greatest assets.

The program, as was followed Oberon Overture (Weber); Ballet Music from Prince Igor (Borodin); Hungarian Dances (Brahms); Liebesleid, Liebesfrud (Kreisler); Unfinished Symphony (Schubert); Polonaise in E major (Liszt). No one ever tires of listening to Mr. Hertz' interpretation of Schubert's Unfinished Symphony it is simply entrancing. The beautiful themes are sung as if they came from the very soul. Kreisler's Liebesleid, as arranged by Mr. Hertz, made an excellent impression. Indeed the entire program was thoroughly enjoyed by everyone, and the audience was reluctant to leave after the conclusion of the program.

CHIMES OF NORMANDY ATTRACT AT RIVOLI

Planquette's Serio-Comic Operetta Makes Many Friends Through Effective Presentation by Hartman-Steindorff's Experienced Artists

BY ALFRED METZGER

Every other Monday night the first nighters occupy their regular seats at the Rivoli Opera House when the Hartman-Steindorff Comic Opera Company present a new work. Last Monday was not an exception to the rule and The Chimes of Normandy found a large house in attendance. There is possibly no other comic opera written that demands of the comedian to assume the cloak of the tragedian. But Gaspard, the miser, in The Chimes of Normandy is exactly such a role, and most comedians are equal to the task. Ferris Hartman is one of the exceptions. Indeed, his interpretation of this role is more satisfactory to the writer than that of any other comedian he has heard, for Mr. Hartman does not go into melodramatic hysterics over the tower scene and keeps himself dignified and repressed, at the same time securing the emphatic phases of the role.

In mimicry as well as dramatic declamation, Mr. Hartman has few superiors and equally few peers, but whether his most loyal admirers prefer to hear him in roles requiring a more predominating element of dramatic power in preference to his irresistible comedy instinct, remains a debatable question. Nevertheless if any of our readers wish to witness the role of Gaspard in The Chimes of Normandy presented in a manner that we consider traditional, then he or she should by no means fail to go and hear Ferris Hartman in this part. It is, to our way of thinking, one of the very best things he does.

Lavinia Winn in the role of the sprightly Serpolette floats around the stage in graceful fashion and sings her various solos, if not with flawless voice, at least in the right spirit and with an effervescence and vivacity that cannot help but get a response from her audience. Miss Winn must be specially commended for her fine facial expression, the sparkle of her eye and the convincing naturalness of her histrionic art. Geo. Kunkel in the role of the Bailie adds considerably to an otherwise minor role by "fattening" it with original humor. The same must be said of Paul Hartman's role of the Notary. By the way Paul ruined two perfectly good pair of shoes. In his dance number he broke a wooden shoe and as Notary he broke the heel off one of his shoes. Verily, Paul shakes a wicked foot.

John Van's fine, flexible tenor voice, was heard to excellent advantage in the delightful solos allotted to this part, and he had to encoeur every one of his songs, even though he did not seem in the mood to respond to encores on this special occasion. However, the fact that he delighted his hearers is ample proof of the artistic worth of his singing. Lillian Glazer also succeeded in singing the beautiful arias with fine expression and in pure and ringing voice. It was a pleasure to hear her.

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Rafael Brunetto as the Marquis sang and acted the role very tastefully. He put every ounce of energy into his work and sang the songs with skill and enthusiasm. Robert Carlson and Nona Campbell were given an opportunity to sing a duet and brought down the house by reason of their fine, telling voices and their contagious mode of expression. Their duet was one of the features of the production. Another most effective part of the performance was the dancing of Edna Malone, specially the classic dance in the third act which she calls the Dance of the Grapes. It was gracefully and artistically interpreted and revealed not a little talent.

The chorus sang and danced well and looked pretty—meaning the girls of course. The men sang also well, but as to looks, they wouldn't appreciate the term pretty. Scenery and costumes matched the artistic excellence of the performance, while the orchestra under Paul Steindorff's leadership added to the general enjoyment of the music.

MUSICIANS' CLUB RE-UNION NOVEMBER 18th

If you are a member of the Musicians' Club don't forget the monthly dinner on Saturday evening, November 18th. On this occasion several matters dear to the members' heart will be introduced. There is above all the nomination of officers for the new year to be attended to. Surprising progress will be reported by those who are behind the present membership drive. Last but not least plans will be presented to have a real, fine Christmas Jinks this year and suggestions are most welcome. The Wednesday luncheons are getting more popular every week and many symphony orchestra musicians find this a most restful place to go to after their rehearsal. Even Alfred Hertz turns up occasionally. Redfern Mason is also a regular visitor. Of course President de Arrillaga is always there. Among those we notice frequently are Sir Henry Heyman, Julius Haug, Emil Hahl, Hother Wismer, Johannes Raith, Edmund Lichtenstein, Waldemar Lind, Julian Wyszut, John C. Manning, A. B. Schloh and Alexander Salslavsky. The editor of the Pacific Coast Musical Review also turns up whenever he has fifty cents to spare for a good luncheon. So don't forget Wednesday noon. Make the Musicians' Club rooms popular.

HILGER CONCERT AT ST. FRANCIS HOTEL

Elsa Hilger, Cellist and her sisters Maria, violinist, and Greta, pianist, will give a concert at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, November 15th. These excellent musicians are highly recommended to the Pacific Coast Musical Review by the Sisters of the Dominican College of San Rafael, whose Conservatory of Music ranks among the finest in the country, and in whose judgment and taste we repose the highest confidence. The Hilger sisters have established for themselves an international reputation and are just now visiting California. We have read press comments about their work from New York, Detroit, St. Louis, Buffalo, Rochester, Berlin, Leipzig, Munich, Vienna, Prague, Budapest and The Hague (Holland), and all speak of these musicians in the highest possible terms.

San Francisco is noted for its independence of musical thought and among its proudest boasts is the fact that it has frequently chosen winners among artists modestly heralded. These three musicians belong among these fine artists not so familiar to the general public. The program to be presented on this occasion will be as follows: Cello Concerto D Major (Haydn); Elsa Hilger, Violin Concerto (Mendelssohn), Marie Hilger; Kol Nidre (Max Bruch) Elsa Hilger; Passacaglia (Handel-Henerson), Maria and Elsa Hilger; trio Op. 70 D Major (The Ghosts) (Beethoven), Greta, Maria and Elsa Hilger.

Otto Sevcik, the world renowned artist-pedagogue, writes: "The three sisters Maria (violin), Greta (piano) and Elsa Hilger (cello) are an excellent trio. Each is master of her instrument. Their ensemble and solo performances show maturity of conception and an astonishing degree of high art. The three artists deserve warm recommendation." Pablo Casals says of them: "They are not only great talents, but genial." Frederick Stock, conductor of the Chicago Symphony Orchestra says of these artists: "Each one is excellent." All these endorsements were given during the last year. We believe these young artists deserve a hearing. Tickets are \$2 and \$1.50 and are for sale at Sherman, Clay & Co.

PACIFIC MUSICAL SOCIETY CONCERT

The most recent concert of the Pacific Musical Society took place on Thursday evening, October 26th at the Fairmont Hotel and, as usual, the spacious hall-room was crowded to capacity. The participating artists included Lawrence Strauss, one of California's most distinguished vocal artists. It would be difficult to choose a finer array of vocal compositions than Mr. Strauss selected for interpretation at this event. He sang three groups of songs and he sang them with that refinement of style, that purity of voice, that precision of diction, and that individualistic expression which has established for Mr. Strauss a most enviable reputation in the far West, which was endorsed in New York last season where Mr. Strauss' art was enthusiastically admired.

By no means one of the least enjoyable numbers Mr. Strauss introduced on this occasion was a song entitled Child's Play by Signor Antonio de Grassi. It received enthusiastic applause and was heartily appreciated. Mr. Strauss was ably accompanied on the piano by Mrs. Ludwig Rosenstein who succeeded in obtaining Mr. Strauss' artistic mood, and playing in thorough harmony with his ideas.

Thorstein Jensen Holm and Henrik Gjerdrum presented a new work—a Sonata for violin and piano by Alf Hurum on this occasion. This Sonata had never been heard here before, but was given by Helfetz and other distinguished artists in the East with great success. It is an unusual work, contains many melodic passages and does not have dull moment. It was very well received. Messrs. Holm and Gjerdrum were enthusiastically applauded. Mr. Holm with Mr. Gjerdrum at the piano also played a group of violin compositions in a manner to please the large audience in attendance. The complete program was as follows:

Le Soleil Monte (Sunrise), L'Angelus (The Angelus) (French Folk Songs), arranged by Bourgaud-Ducondray, Lord Rendal (Old English), John Grumlie (Old Scotch), Lawrence Strauss, Mrs. Ludwig Rosenstein at the Piano; Sonata, Violin and Piano (Alf Hurum), Thorstein Jensen Holm and Henrik Gjerdrum; Clair de Lune (The Wistful Moon) (Joseph Szulc), Mandoline (Joseph Szulc), Le Temps des Lilas (Lilac Time) (Ernest Chausson), Le Moulin (The Mill) (Gabriel Pierné), Lawrence Strauss; Romance (Svendens), Spring Dans (Norwegian Folk Song) (Gustav Lange), Thorstein Jensen Holm, Henrik Gjerdrum at the piano; The Goat (Modest Moussorgsky), Child's Play (Antonio de Grassi), Cargoes (Tom Dobson), Lawrence Strauss.

The first concert of the Pour Visiting Artists' Course will take place next Monday evening, November 6th. The soloist will be Royal Dadmun, baritone, and an exceptionally fine program has been prepared for this occasion.

Margaret White Coxon gave the second of a series of Morning Musicales at her studio, 149 Rose Avenue, Oakland, on Saturday morning, October 7th. The following pupils were presented in an interesting program: Mabel Overton, Frances Loomis, Cynthia McLellary, Constance Overton, Betty Hirst, Constance Mills Overton, Nancy Overton and Helen Gardner. At the conclusion of the program Mrs. Coxon gave a talk on the life of S. Coleridge-Taylor and negro folk music, illustrating the characteristic points of the music with piano compositions of Coleridge-Taylor. The next Morning Musicale will be in November when the work of Tschaiakowsky and some of his piano compositions will be presented.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

WHAT HAVE THE SCHOOLS TO OFFER—NO. 2
(Continued)

It is not necessary to study anatomy, but it is wrong to practice it. It is no wrong to study anatomy but without sincere expression, the knowledge is wasted. Any artificially manipulated scale will be full of registers. Any defect, such as tremolo, off pitch, etc., may be traced to effort induced by artificial and unnecessary adjustments.

There is a co-ordinating point which seems to be above the line of the upper teeth and in front of the eye-teeth which combines the best areas for articulation and resonance. To endeavor to place the voice at this point without a knowledge of breath support and the effect of relaxation of the extrinsic muscles of the vocal tract is to invite disaster. Such knowledge is gained only by experiencing the conditions, but those who would gain such experience will do well to make a study of the consonants under competent direction and with a good guide, for as Louis Arthur Russell has said, "your guide (or model) must be reliable and accurate."

If you can articulate easily and freely at pitches above and below the habitual speech pitches, the chances are ten to one that you are on the right track, but even so, you will be liable to throat re-inforcements in making it. This is one of the worst and most prevalent causes of vocal deterioration.

Freedom and non-interference are not enough. The function of the singer includes the ability to thrill an audience. There are many ways of accomplishing this, but perhaps there is nothing so effective as the fit on a good high pitch. A great deal depends upon the way we lead up to these climatic phrases, but in the actual vocalization, there must be freedom and non-interference. The method is a combination of relaxation of the throat and upper chest, a maximum of responsibility at the waist line and an insistent focusing of mind upon the "timbre." The method of learning to accomplish this differs in individuals according to the mental grasp of other technical details. Three ways to secure the comprehension of conditions necessary to the consummation of the idea occur to the mind of the writer, but each would require more space than the present opportunity affords, so they also must be reserved for future articles.

A word as to methods at this point may help to clear the student's mind. To presuppose an ideal of tone and work toward it is a method that has been practiced extensively, but it is fallacious. A student may go from one teacher to another who uses this method and find it different in every instance, thus promoting doubt and disappointment. Vocal tone is about as intangible as perfume, and it is a mistake to endeavor to make it any better by any means other than those sanctioned by nature. But we need ideals; moreover, these ideals should be definite; and if we substitute the ideal of perfect freedom, combined with sincerity of expression, for any ideal of possible tone quality, we shall have grasped the first conditions for successful singing. This does not mean that there is nothing else to learn. Our object should be to realize our capacity for resonance; experimentation to this end should be based upon our primary ideal, in fact we cannot attain our object without strict obedience to the ideal. Aim straight; substitute support for force.

Definite knowledge is not to be gained by instruction alone. Experience is the real teacher. The function of the instructor is to lead the student into experiences. The greatest artists are not superior to instruction.

The instruction which preaches relaxation and leaves the student in a state of inertia has failed in its purpose. Either the transmitter or the receiver or both have been at fault. What is meant by relaxation is that any energy which interferes with absolute freedom of expression is false and should be eliminated. Now, to extend the scope of tonal influence throughout the range and various degrees of volume involves all the energy the singer is capable of, thus we see that relaxation is not synonymous with inertia. How to apply this energy without calling into play unnecessary effort is the question. In the case of the athlete, "form" is the term used to denote the condition we are aiming at in the singer. You may be able to sing without "form," but you will not be able to realize your tonal possibilities without it. Again, your staying power will diminish rather than increase; your work as a singer will deteriorate because of misplaced energy.

What are we to think of all these people, who, since the decease of Caruso, are claiming to teach the method which made him the great singer he was. The truth of the matter is that he was the possessor of a talent which he had learned to direct. Those who knew him marvelled at his capacity for work. He was generous, kindly, appreciative, earnest; and these traits of character had a great influence upon his career. Caruso's successor? There can be none. But you, young student, can be great in your individual way if you do not mistake your goal, if you have a sure and more or less direct method of approach, and will work in spite of weariness. Don't lose faith in yourself, but don't mistake the real you.

Voice is a natural force; it moves normally through its channels because of the sincerity of its utterance. There is no excess energy, no lost motion. It is free, and like a famous sops d'opéra, it floats. We need no method to promote what the voice does of itself. Our chief problems are the elimination of obstacles.

The vocal teacher who can economize your time and energy is he who never loses sight of fundamental vocal laws, and who knows through having worked out the principles himself just what elements of the voice are open to you, and which you are not using because of obstacles and interferences brought about by wrong habits. These habits differ in individuals, but you may observe the real singing quality in children's voices which have been unspoiled by shouting and noisy habits.

Now let us consider the teacher who has something to teach in the matter of voice. We shall find that previous articles have made but scant mention of the physical mechanism, and the writer realizes that many will be disappointed that they have not been instructed to do some one thing in each article which will give their work an added effect. As was stated in the beginning, the object of the series was to bring to the critical attention of the student certain causes of bad singing. In doing this it is hoped to clear the way for clearer thinking in all activities which are calculated to develop singers. Now voice is a power in effective daily use for the purposes of speech and expression. There is a use of the vocal apparatus which makes for what may be termed classic expression. It includes a correct vowel concept and a consonantal delivery which may best be termed "clean-cut." But clean-cut articulation is only the beginning for in being clean-cut it leads to an appreciation of a certain area, which, being vitalized by free vibration, takes on indefinable qualities which give life to the tone, sureness of management, and an avoidance of restraints which tend to make the tone wooden. Clean-cut consonantal delivery then is an essential of diction, but this shows us it is also a means of finding tonal values.

Louis Graveure, the popular recital baritone, whose appearances here this season will be on December 3 and 10 at the Columbia Theatre, opened his concert season last week in New York, where he is as pronounced a favorite with his audiences as he is here. According to reports, Graveure has returned from his tour of the European musical centers in fine form, and his superb voice was at its best. Manager Selby C. Oppenheimer has arranged for his appearance at the Columbia Theatre here in two Sunday afternoon recitals to be given on December 3rd and 10th.

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THE TOSCHA SEIDEL CONCERT

San Francisco music lovers' first opportunity to hear the widely acclaimed young Russian violinist, Toscha Seidel, is offered by Selby C. Oppenheimer, Sunday afternoon at the Columbia Theatre, where beginning at 2:30 the virtuoso will be heard in the following exceptionally beautiful program: Chaconne (Vitali-Charlier) (1650); Concerto in E Minor (Mendelssohn); Romance in G Major (Beethoven); Ballet Music (Roumoult) (Schubert-Kreutzer); Hungarian Dance (Brahms-Joachim); Anitra's Dance (Grieg-Seidel); Zapateado (Saraate).

Only twenty-two years of age, Seidel has been compared to Ysaye in his prime, and is the acknowledged equal of Heifetz, whose classmate he was at the famous school of Professor Leopold Auer. He has had two seasons in Eastern cities of this country, and has just completed a year abroad in the European musical centers. Despite his youth, his outstanding characteristic, according to critics, is his extraordinary sureness of technique and surprisingly mature expression evidenced in the subtlety of his tone changes and in his keen sense of phrasing. His playing has been described as "insolently brilliant" because of the apparent ease with which he performs difficult passages as though they were a mere nothing.

Seidel is established as belonging in the first ranks of violin virtuosos, and although a stranger here, his position in the musical world is an assured one, and those who keep abreast with the times will not want to miss hearing him. His concert today will be followed next Sunday, November 12, by his second and last appearance here, at which time he will give an entirely different program.

Francesco Lorgo will preside at the piano for both recitals.

MAIER-PATTISON CONCERTS

Keen interest has already been expressed in musical circles over the appearance here this season of Guy Maier and Lee Pattison, leading exponents of the rarely heard and highly specialized art of two-piano playing. These artists have met with a success in the East that represents a renaissance for this form of piano interpretation which a few seasons ago Harold Bauer and Ossip Gabrilowitch attempted to revive. Selby C. Oppenheimer is responsible for the coming of Maier and Pattison to San Francisco for two concerts on November 19 and 26, and this represents the first time that two-piano playing in its highest form has ever been offered here.

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is also the opportunity to hear some rarely played classics as well as the work of the modern school, particularly the younger Russians. Both Maier and Pattison have devoted years of study to old manuscripts and have unearthed many original compositions for two-pianos that are seldom heard.

At their first concert, on November 19, Bach's Fantasia and Fugue in A Minor arranged by Harold Bauer, and the famous Brahms Variations will be of particular interest, while the names of Debussy, Rachmaninoff and a group of modern Russians who have written compositions designed for two-piano playing promise a program of wide variety and high artistic calibre.

ALICE SECKELS' MATINEE MUSICALES

The delightful art of the chanteuse belongs to Mona Gondre, the petite French artist who is to entertain at the second of the Alice Seckels' Matinee Musicales on November 13. Gondre has been a favorite for years with the Paris smart set, and when she came to this country at the close of the war the most conservative and fastidious circles in New York and Boston fell under the spell of her fascinating personality and vivacious art. Gondre has had many offers from vaudeville managers, but has refused them so as to confine her performances to the concert stage.

In the semi-formal surroundings of the Colonial Room of the St. Francis Hotel where the Matinee Musicales are held, the little artist will have a perfect setting for the quaint drollery and subtle artistry for which she is famous. Folk songs of all nations will form her repertoire, some of them being ancient ballads from as far back as 1599, and some being quite modern. While she speaks English fluently, she will give the French songs in their original tongue, prefacing them by brief descriptions of their context.

Gondre's quaint songs will be supplemented in the program on November 13 by the playing of Elise Sorrelle, a harpist of unusual distinction, who will also accompany Gondre on the piano.

Individual tickets for the Gondre-Sorrelle matinee are being sold at Sherman, Clay & Co., as well as season books for the balance of the Alice Seckels' series.

THE MINETTI ORCHESTRA CONCERT

The Minetti Orchestra, consisting of eighty efficient young musicians, specially trained to interpret the best orchestral works by Giulio Minetti, and having an unusually large following in San Francisco, will give its first regular concert of the season at the Scottish Rite Auditorium on Thursday evening, November 16th.

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Frank Moss

PIANIST

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Mr. Minetti deserves credit for having untiringly, during a period of many years, devoted himself loyally to the cause of training young students and amateurs to become proficient orchestra musicians, and his success may be judged by the results he has achieved.

The Minetti Orchestra concerts have become musical institutions in San Francisco, and the new series will be hailed with pleasure by hundreds of enthusiastic followers of Mr. Minetti and his fine organization. The program prepared for the first concert will be as follows: Overture Barber of Seville (Rossini); Cello Concerto in G minor with orchestra (Goldtman); Miss Ada Coulin; L'Arlesienne Suite No. 1 (Bizet); Overture to Orfeo (Offenbach); Mr. Minetti is negotiating to engage a soloist of unquestionable reputation to add to the artistic merit of this occasion.

WILKES ALCAZAR COMPANY

Mary Newcomb, the popular leading woman of the Wilkes Alcazar Company, has made the hit of the season in the title role of "The Woman of Bronze," an emotional drama in three acts which carries an unusual story of the eternal triangle. The role of Vivian Hunt, played by Miss Newcomb, is one in which Margaret Anglin has starred for several years. Beginning Sunday, Mary Newcomb, Dudley Ayres and the Wilkes Alcazar Company will be seen in Jules Eckert Goodman's successful comedy drama, "The Law Breaker," in four acts. "The Law Breaker" had a satisfactory New York run and comes here with considerable praise to its credit.

The cast of characters in The Law Breaker is as follows: Father Spaulding, Mr. George P. Webster; Ewing Fowler, Mr. Norman P. Feusier; Walter Homer, Mr. Ben Erway; Tom Fowler, Mr. Allan Connors; Jim Thorne, Mr. Dudley Ayres; Bill Dobbs, Mr. Emmett Vogau; Gibson, a detective, Mr. H. L. Willits; Donovan, another detective, Mr. Harry Leland; Griggs, the butler, Mr. Ancy McNulty; Joan Fowler, Miss Mary Newcomb; Kit Grey, Miss Hope Drown.

Season Tickets Now

at the box-offices of Sherman, Clay & Company, Sutter at Kearny Sts., Telephone Sutter 6000, for the Twelve Symphony Concerts of the Peoples Symphony Orchestra, Alexander Saslavsky, Conductor. Prices: Season Tickets (12 concerts), Best Seats, \$10.00; Others, \$7.50 and \$5.00. Single Tickets, Best Seats, \$1.00; Others, 75c and 50c. War Tax Omitted.

CONCERT SEASON UNDER WAY IN NEW YORK

New York Music Season Starting Auspiciously—All Three Halls Have Crowded Lists—The Philadelphia Orchestra Opens Orchestral Season—Distinguished Soloists

BY ROSALIE HOUSMAN

It begins to look as if all the cream on the cake were to be our daily diet; so far the new season appears to be an overflowing of the great. Paderewski is announced for the twenty-second of November. Helletz and Hofmann this coming week, to say nothing of Gabriilowitch, Moisewitch and other pianistic giants. And this past week has yielded a full quota of interesting, important events.

Sunday last, at the Hippodrome, on the evening October 15, marked an important occasion. John McCormack returned, came, saw and re-conquered. What more does New York want? And judging merely by the crowds turned away, New York went after its desire. Though I was not present I was told by any number that he sang beautifully, with all the charm, purity of tone and clear enunciation admired before his illness. That is good news to the general public. That same afternoon John Charles Thomas, formerly in musical comedy, came and proved himself a concert artist. His crowded audience at Aeolian Hall attested loudly and long to his success in the artistic side of music, and his baritone voice has gained greatly in carrying power and sweetness, and he knows how to put a song "over." The program was classic, exacting and, as another recital is announced, his personal and artistic success are assured.

The Philadelphia Orchestra inaugurated the symphony season and had a packed, enthusiastic audience at their first concert Tuesday evening, Oct. 17th, at Carnegie Hall. Their program opened with a soul-stirring, inspired recital of Strauss, Vorrepiel to Maister-singer, (never have I heard such tonal virtuosity as each group disclosed), following it with a charming reading of Beethoven's Fourth Symphony, which brought out its delicacies, as well as its beauties, and they completed the evening with the Heidenleben by Strauss. True, they did it beautifully, and it was much applauded, but I personally think, as one we'll know American composer said to me, "this Strauss shows wrinkles." I find it too long, and pardon the heresy, at times tiresome. As the Philadelphians played it under the composer's leadership last season their interpretation should be judged authentic.

SECOND ZECH ORCHESTRA CONCERT OF SEASON

The Zech Orchestra, of which William F. Zech is the distinguished conductor, will give the second concert of the season 1922 at California Hall, Polk and Turk Streets, on Tuesday evening, November 14th. Anyone familiar with the musical history of San Francisco during the last twenty-five years knows William F. Zech and the Zech Orchestra. During a consecutive period of many years Mr. Zech has gradually brought his organization to a height where it attracts audiences of musical taste who look forward to these events with great delight and pleasure. California Hall is always crowded when the Zech Orchestra gives its concerts.

In addition to attracting large houses of music lovers the Zech Orchestra is an excellent training school for prospective symphony players. Mr. Zech is a very strict disciplinarian and insists that every member of his orchestra gives him one hundred per cent of energy and artistic proficiency. He is not satisfied with half measures, he wants the full pound of skill. For this reason the concerts of the Zech Orchestra are surprising, notwithstanding the difficult problems the young musicians have to solve.

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Two-Piano Recital

FRIDAY EVENING, NOVEMBER 3

"POP" CONCERT

S. F. SYMPHONY

SATURDAY EVENING, NOVEMBER 4

Both these events managed by Miss Zannette W. Potter, Sherman, Clay & Co., Oakland. Phone Lakeside 6700.

The program for this ensuing occasion will be as follows: Overture Coriolan (Beethoven); From Foreign Lands (Moszkowski); Violin Solo: Introduction et Rondo Capriccioso (Saint-Saens); Miss Ruth Sterner, Mrs. Myrtle Franz Adams at the piano; Concerto for two violins (D Minor) (Bach); Miss Clara Elizabeth Storey, Miss Arline Elizabeth Lynch, Mrs. Grace Harriet Lynch at the piano; (a) Processional March (Elsa entering the Cathedral) (Wagner); Overture "Jubel" (Weber).

THE THIRD RECITAL OF FRANK MOSS

The third and final recital of intimate programs, entitled Soirees Intimes, was given by Frank Moss at Knabe Hall in the Kohler & Chase Building on Tuesday evening, October 10th. As evidence for the success of the two previous events it can only be said that the audience was even larger than at the former occasions and the only reason for the increased enthusiasm was the numerical increase of the auditors. The program consisted of American composers, and as was but natural it began with a MacDowell composition—the Celtic Sonata. In our long experience as a reviewer of musical events we have heard but few pianists capable of interpreting MacDowell in a manner to suit our taste. Frank Moss belongs to these.

He succeeds in revealing in these works that effective romanticism which seems to us to be their mysticist, and at the same time he does not exaggerate their poetic sentiments. Technically he overcomes the many difficulties with an ease that always characterizes the professional artist, and emotionally he sings the composer's ideas with the true instinct of the born executive artist. Mr. Moss also ended the program with MacDowell works, namely—Novellette, Burlesque, Moto Perpetuo, Bluettes, Wild Chase, Traumeri, Improvisation, March, Wind, Bird Dance, Impromptu, Valse Triste, Polonaise. This group is entitled Twelve Concert Studies, and a glance at these pieces reveals the fact that more than ordinary versatility is required to give them an adequate reading. That Mr. Moss succeeded in delighting his audience with his intelligent grasp of the various moods of these contrasting bits of musical thought is an eloquent proof of the artist's happy faculty of transmitting the composer's ideas.

NOVEMBER 18th FINAL DATE FOR ANNUAL

At last, after several unexpected delays, we are able to announce definitely that the Twenty-Second Anniversary Edition of the Pacific Coast Musical Review will be published on Saturday, November 18, practically the same day as last year. Notwithstanding our strenuous efforts to get in all copy for advertisements and reading matter on time to publish the paper on October 28th, our plans were consistently interfered with on account of tardiness on the part of Eastern friends. Not one of the least causes of the delay was the moving of The Leighton Press from 516 Mission Street to Howard Street between Fifth and Sixth Streets. This, however, will be the final announcement. ALL COPY FOR ARTICLES AND ADVERTISEMENTS MUST BE IN THIS OFFICE ON OR BEFORE SATURDAY, NOVEMBER 11th, after that date we cannot guarantee its publication.

Just because we can not yet conscientiously proclaim ourselves enamored with the ultra-modern school of composition is no reason why we cannot appreciate the courage and sincerity of those who seem to feel and see more than we do. While it is impossible for us to understand why Charles T. Griffes should subject himself to fifty-seven varieties of fits to compose a simple Sonata, at the same time we cannot help but admire Mr. Moss for his ability to memorize such complicated and difficult a work without apparently making a mistake (at least we did not notice any mistake if there was one). That to us is the most wonderful proposition of all, namely, that our musicians are at all able to play this stuff. Mind you, this is only our personal impression. We do not wish to say that those who enjoy this music are wrong, and we are right. We simply can't get it at all. But we have not given up trying, and shall not give up, until we either find out that we are wrong or that we are right. And that we may never find out in this life.

Mr. Moss' assisting artist was Ida G. Scott, soprano. Miss Scott sang a group of John Alden Carpenter and a group of Griffes songs. You see we are up against a hard proposition, but we want to say nothing but nice things about such artists as Mr. Moss and Miss Scott, and then we run up against these ultra-modernists who do not seem to have any consideration for our tender boyish feelings. But one thing we must confess, namely, that Miss Scott, with the intensity of emotional accentuation and the evident discrimination regarding poetic thoughts she seems to find in these works, almost converts us to their emotional merit. Anyway we could rejoice in Miss Scott's unquestionable sincerity, her absolute conviction and her fine voice instincts. Any artist who can accomplish this much is certainly doing great missionary work for this ultra-modern school.

LORING CLUB BEGINS FORTY-SIXTH SEASON

Scottish Rite Auditorium was packed to its utmost capacity on Tuesday evening, October 17th, when the Loring Club, under the able leadership of Wm. H. Sablin, gave the first concert of its forty-sixth season. The program had been selected with that fine judgment as to the value of men's choruses and the melodic as-

pect that impresses the average hearer which never fails to arouse the enthusiasm of the audience to such an extent as to insist upon so many encores that the length of the program is practically doubled.

The Loring Club, consisting of men who have sung together for a number of years under the same direction, has attained an element of proficiency that causes it to sing with the spontaneity of one individual and the intonation of a well toned instrument. Particularly inspiring is the precision of attacks, the fine uniformity of rhythms, the excellent ensemble effects in phrasing and the strict diction that makes it possible to understand every word.

In addition to these many advantages to be observed at the Loring Club concerts, Mr. Sablin never fails to alternate humor with pathos, thus occasionally getting a hearty laugh from those who just a moment before were moved to tears. We noted that Ben Moore presided at the piano and he certainly acquitted himself so well that the piano part became a very important factor in the ensemble effects. Among the important features of the program was Farewell to Summer by Arthur Foote, the eminent American composer who dedicated this work to the Loring Club. It was sung with an enthusiasm and fire that revealed the genuine affection which the club has for this work, an affection which it truly deserves.

George Krull, baritone, was the assisting artist and soloist of the event, and created an excellent impression with the roundness and firmness of his voice as well as the intelligence of his interpretation. He was deservedly encores and his audience was not backward to reveal its appreciation. The various soloists in the ensemble numbers, all of whom acquitted themselves most creditably included: W. H. Witterding, L. H. McCoy, and Erwin Holton. An orchestra of eight well known musicians furnished the instrumental accompaniments in addition to Mr. Moore's piano part.

The complete program consisted, in addition to Mr. Foote's work already mentioned (we are not trying to play on the word Foot-work) Spirit of Beauty (Horatio Parker), Thou Comes Here to the Land (Mendelssohn), The Sunsets (Bibb), The Sunsets (Ivanhoe (Sullivan), Lochinvar (William G. Hammond), Romeo in Georgia (John Prindle Scott), My Love's an Arbutus (Folk Song) and a few a capella numbers.

AMERICAN BARITONE TO BE HEARD HERE

John Charles Thomas, a young American Baritone, who is creating a most favorable impression as a concert singer, recently appeared at Aeolian Hall, New York. So favorable were the reports telegraphed to Manager Frank W. Healy, that he immediately began negotiations for appearances of Thomas in San Francisco.

From New York Morning Telegraph, Oct. 16, 1922.—John Charles Thomas, American baritone, returned to the New York concert stage yesterday afternoon after a prolonged tour of Europe. Mr. Thomas is best known to the New York public as a foremost singer in musical comedy and comic opera, one of his most notable popular successes having been in "Apple Blossoms," which he had sung in the chorus from the play. The lovely music written for that production by Kreiser and the late lamented Jacoby.

At yesterday's matinee recital Mr. Thomas unfolded all of the splendid qualities of the essentially lyric tendencies of his voice, a baritone instrument of such plastic and expressive beauty that his big audience went quite "doty" over his singing. Unlike his program of two years ago, when he essayed a recital in Aeolian Hall, his list yesterday was chosen with admirable and exorable regard for his special powers and limitations. He sang better than at any of his earlier appearances here, whether in recital or musical plays, and displayed a discretion and reticence in the use of his voice that delighted the experts as well as the wholly friendly crowd.

His two songs without accompaniment, Ships that Pass and A Song of Soldiers, were a forthright and unpretentious display of beautiful singing by a voice that comprises every quality essential to supreme balladry. In his French group Mr. Thomas was even more successful and his delivery of Ponsard's "Requiem du Coeur" will linger long in the memory of his hearers as one of the loveliest and most sincere incidents of the local concert stage.

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MUSIC WEEK NEXT MONDAY

**Preparations for Great Festival Week
Completed and Civic Auditorium to
be Scene of Principal Events—
Brueschweiler Plays Monday**

While scores of musical programs of various sorts will be given in every section of the city during every day of Music Week, November 6 to 12, an unusual event held under the direction of the city co-operating with Chester W. Rosekrans, executive secretary of the Community Service Recreation League, each day will produce its big feature. Each of these will be a musical event of the first magnitude and will be held in the Exposition Auditorium.

Among the interesting events announced yesterday will be "International Night," when nearly a score of countries will be represented by native singers in the home costumes, who will offer their various folk songs. The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, also has been engaged for a series of concerts. One of these has been programmed for Music Week, and will be held at the Civic Auditorium on Wednesday.

"By and for the children" might be an appropriate slogan for music week, as the youngsters will play an important part on the various programs. It is expected that 50,000 children of the high and grade schools will be identified in the activities. The special feature program, as given out by Supervisor Emmet Hayden, chairman of the Auditorium special events committee and representative of the Mayor on the committee, is as follows:

Monday evening, November 6—"International Night."

Tuesday evening, November 7—San Francisco Music Club.

Wednesday afternoon, November 8—Public school children.

Wednesday evening, November 8—San Francisco Symphony Orchestra. This event will be held under the auspices of the city of San Francisco. Tickets will be 25c, 50c 75c and \$1.00.

Thursday evening, November 9—Musicians' Union, Local No. 6, Annual Musical Festival Ball. Admission 50c.

Friday afternoon, November 10—Junior Auxiliary, Pacific Musical Society.

Friday evening, November 10—San Francisco Music Teachers' Association, "Artists' Concert."

Saturday, November 11—Armistice Day.

Sunday, 2:30 p. m.—Grand Festival Concert.

FREE TO THE PUBLIC

Music Week Events at the Public Library (Auspices University of California Extension Division and the S. F. International Institute)

MONDAY, NOV. 6TH

3:30 Song recital: Miss Zelia Vaissade, soprano; Mrs. Baldwin Woods at the piano.

4:15 The California Trio—Miss Ruth M. Jones, piano; Miss Cecil Rauhut, violin; Miss Laura Cotton, cello.

7:30 Ada Clement Music School: program of dance forms old and new.

8:30 Piano and song program: Mrs. Edward E. Young, pianist; Miss Marie Millette, soprano.

TUESDAY, NOV. 7TH

3:30 International Institute: Italian program—instrumental music and songs in costume.

7:30 Piano lecture-recital: Mrs. Nellie Strong Stevenson.

8:30 Piano recital by pupils of Mr. Lincoln Batchelder.

WEDNESDAY, NOV. 8TH

2:30 Piano recital by Bernard Joseph Katz, pupil of Louis F. Raynoud. Assisted by Mrs. Prosper Reiter, soprano.

3:30 Violin recital: Mr. Gilbert Reek.

7:30 Piano and cello recital by Miss Rebecca Haight, cellist, and Miss Ethel Palmer, pianist.

8:30 Piano recital by Mrs. Albert George Lang.

THURSDAY, NOV. 9TH

2:30 International Institute: Program of Danish, Russian, Greek, German and Spanish music.

3:30 Song recital by Miss Margherita Brendell, Mezzo-soprano; Mrs. Albert George Lang at the piano.

7:30 Trio program: Pauline Elder, pianist; Scott Elder, violinist; Paul Elder, Jr., cellist.

8:30 Violin choir program: Direction of Victor Lichtenstein, violinist.

FRIDAY, NOV. 10TH

2:30 Song recital: Miss Virginia Graham, Soprano.

3:30 Piano recital by Miss Beatrice Meltzer.

7:30 Two piano and song program: Mrs. Stella Howell Samson, pianist; Mrs. Berkeley Howell Gustavson, pianist; Miss Ruth Hall Crandall, contralto.

8:30 Bach lecture-recital with the Duo-art: Mrs. E. Stuart Brown, lecturer; Miss Marie Millette, soprano.

SATURDAY, NOV. 11TH

2:30 Piano recital, Miss Isabelle Arndt.

3:30 Song and violin recital: Miss Theoline Pohlson, Miss Leone Nesbit, Accompanist.

7:30 Song program by the Etude Club, colored; Negro songs and spirituals.

8:30 International Institute: Russian, Japanese, Hawaiian and Chinese music.

SUNDAY, NOV. 12TH

2:30 Song program by pupils of Miss Lula Grandberry.

3:30 Song program by Mrs. Pearl Whitcomb, contralto; Mr. Lincoln Batchelder at the piano.

The able librarian of the Music Division, Miss Jessie Fredericks, will be in charge of the concerts afternoons and evenings.

(Continued from Page 1)

ally choice and musically rare one, and according to the announcement on the program, it could not be given, safe for the presence of such an artist as Mr. Ferir on the Pacific Coast. This truly memorable program will be as follows: Quintet in G minor, for two violins, two violas and cello (by request) (Mozart); Two movements from the G minor Quartet for strings (Debussy); Quintet in G major for two violins, two violas and cello. Anyone who fails to attend this concert, has no claim to the title of music lover.

Mme. Rose Florence, the delightful mezzo soprano, will leave for New York on November 7th to give a concert at Aeolian Hall on November 21st. On her return trip she will appear at the Cornish School in Seattle. During the past season Mme. Florence met with brilliant success in concerts in New York, San Francisco, Pasadena, San Jose and San Rafael. She has prepared a new repertoire for the season, and has been presented with an opportunity to appear in Honolulu before the end of this year's musical activities. Prior to her departure for the East next week, Mme. Florence gave a reception at her studio, 545 Sutter Street on which occasion she gave a charming program including songs by Chausson, Duparc, Stricklen and Chiselm. Ben Moore played the accompaniments excellently.

Mrs. Louise Vove of Klamath Falls, Oregon, an artist pupil of Giacomo Minkowski, is completing a course of study in singing and teaching. Mrs. Vove has a very fine dramatic soprano voice and is exceedingly musical, her teacher being very enthusiastic over her work. Accompanying Mrs. Vove is her young friend Miss Claudia Spink, also of Klamath Falls, the possessor of an excellent voice and progressing rapidly in her artistic education under the direction of Mr. Minkowski.

H. B. Pasmore had the satisfaction to see such a large attendance at his studio recital on Sunday, October 22nd that instead of being held in the studio as planned the event was given in Knabe Hall in the Kohler & Chase Building, every seat being taken. The audience was most enthusiastic, though discriminating in its expression of appreciation. The striking numbers were the Carlos Troyer Zuni Indian songs which were sung with fine contralto voice and dramatic expression; the Songs of a Vagabond by John Ireland, which Wm. W. Clary sang and declaimed with true artistic feeling and beauty of tone; Chere Nuit by Bachelet (with violin and cello obligato arranged by Mr. Pasmore) in which Miss Theresa Zahnatyn's sympathetic soprano rose above the full accompaniment with telling effect. Miss Zahnatyn also sang Mr. Pasmore's Chinese song The Shi Sin Tree. Miss Winifred Decker accompanied splendidly. She is a fine accompanist. After the recital the guests were invited to Mr. Pasmore's studio where light refreshments were enjoyed. The participants in the next recital will be Gladys-Mary Campbell, Monnie Clayton Chapin, Helen Knapp and the Lehmer Trio—violin, piano and cello.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, October 29, 1922
November 12, Sunday afternoon the second popular concert will be played. The following program has been chosen, with Vernice Brand, contralto, as soloist: Berlioz—Rakoczy March; from Danation of Faust; Strauss—Don Juan, Tone Poem, Op. 20; Meyerbeer—Aria, Ah, mon Fils, from Le Prophète, Vernice Brand, Contralto; Bizet—Carmen, Suite No. 1; Gluck—Dance of the Blessed Spirits (Orpheus), Flute Obligato by Andre Marquette; Jarnfelt—Preludium; Delibes—Pizzicato Polka; Debussy—Aria, Air de Lia, L'Enfant Prodigue, Vernice Brand, Contralto; Straus—Waltz, Tales of the Vienna Woods.

Maier and Pattison will be heard during the concerts of the 17th and 18th of November in the Mozart E flat concerto for two pianos and orchestra. The orchestral selections are: Scheherazade by Rimsky-Korsakow and Smetana's symphonietone poem, The Moldau.

Chamber music playing that had all the forcefulness of a big ensemble, yet also the fineness of this specific art-form was that of the Los Angeles Trio, May MacDonald Hope, piano; Ilya Bronson, cello; and, last but not least by any means, of Calmon Lubovski, violinist. I will not go into length as to the quite unusual greeting the trio received when taking their seats, nor of the similar, stentorian applause that acknowledged not only every program number, but every movement. Incidentally, there was a large audience present, and rightly so, for Miss Hope in particular, and her associates, have done much to make this a chamber music city. Beethoven's E flat major trio, Opus 1 No. 1 was imbued with that very same spirit which made Mr. Rothwell's reading of the first symphony so successful and so distinctly artistic in the very spirit of the work. Style and tonal quality were delightful. Mr. Bronson played especially well in the Adagio of the second and the closing Presto movement.

I hope that the ensemble will play again and soon the F sharp major trio of Cesar Franck, and for two reasons: because of the fascinating, strange beauty of the work, and because of the interpretative cohesion the three players revealed. It is a composition of which I would prefer to speak in detail rather after a second hearing. Typically a Franck composition, in which mystic and passionate sentiments intermingle. Rhythmically it is a formidable work, as it is regarding thematic development, in spite of its being the first opus of the French writer. While harmonically not so modern, it already anticipates the moderns with its rhythmic deviations and thematic changes, which are again contrasted by several fundamental thoughts that dominate the entire work. Mrs. Hope and her associates stirred their audience, and to repeat an expression used before, through the forcefulness of their playing. Mrs. Hope's work was impressive in its accelerating and also balancing quality. Between the two trios the violin and piano sonata, in D minor, opus 108 by Johannes Brahms. Briefly the playing of Lubovski and May MacDonald Hope was technically superb, as it attained a spiritual height and strength, one is rarely privileged to witness. A performance as this one should have brought the two artists closely together for both played as if inspired.

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CLIFFORD LOTT

I feel that no technical qualification would do this performance justice. There existed a unity, more than that of merely playing notes together between the two artists, an artistic fellowship in which the public would gladly admire them again and often.

With all due personal and artistic respect and feeling of friendship I have for the Zoellner Quartet, I cannot speak with the same words of appreciation about their last programs, at least not in their performance of the Emperor Quartet opus 76, No. 4 by Hayden and of the string parts in the Trout Quintet of Schubert. I have always warmly enjoyed the music-making of the Zoellners because of the thoroughly convincing readings they gave the classics, technically and as to style. One would have preferred greater blending, more individual finish in the reading of the two works, of which the Hayden was endowed with greater strength. For one reason or another tone-quality was not of the usual Zoellner standard, though better in the Schubert, which work will bear stronger contrasts of shading than heard this time. Lovely playing was that of Mme. Cornelia Rider-Possart, pianiste, in the Schubert Quintet. She seemed rather to restrain herself: incidentally playing without music. Ernest Huber, double-bass, a virtuoso on his instrument, seemed to forget, at times, that he was not playing at the head of his orchestra section, and thus gave a little too much tonally. On the whole it was a reading of charming fragrance, smiling, though perhaps was smiles most times.

Greatly likeable was the first performance in America of the Serenade Tendre, opus 61, by Joseph Jongen, a Dutch-British composer, who has with striking effect modernized the conventional conception of a Serenade. Here we meet the Zoellners at their best, and that is a very great deal. The peculiar emotional twist Jongen has given to his musical caresses, that of an impatient longing, almost compelling in musical gesture, was eloquently brought out, notwithstanding the harmonic keenness of the work which was splendidly met by the quartet. One must be greatly indebted to the ensemble for presenting us with modern works in chamber music, a field, as pointed out in previous reviews, they have made successfully their own as that of the classics.

Mme. Elizabeth Rothwell, soprano, who appeared with such success as a lieder-singer during her trip abroad, has followed the urge of her friends and will be heard in recital here at Trinity Auditorium, November 9. Conductor Rothwell himself playing the accompaniments.

This program, as announced below, needs little comment, except as its significant constellation of exquisite and rare selections indicates that here is an artist, who puts her artistic inclination above personal exploitation. Perhaps nothing more attractive could be said in these days when we are perennially smothered with old repertoire selections eastern managers and touring vocalists apparently believe to be the "latest out in the West." Several of the songs, as also the Handel aria, are unknown here. Again, it is a program which shows that Mme. Rothwell has not evaded vocal and interpretative difficulties.

The selections announced are: G. F. Handel—Arioso, Johannes Brahms—Die Malnacht (A Night in May), Johannes Brahms—Mädchenlied (Song of a Maid), Johannes Brahms—Der Schmied (At the Forge), Claude Debussy—Beau Soir (Evening Fair), Claude Debussy—"Pantoches" (Puppets), Henri Busser—La Nymphe de la Source (The Nymph of the Well), Maurice Ravel—L'Enigme Eternelle (The Eternal Question), (from Two Hebrew Melodies); Raoul Laparra—Lettre a une Espagnole (Letter to a Spanish Girl), Hugo Wolf—Wenn Du mein Lieberst (When Thou My Love), Hugo Wolf—Das verlassene Magdelein (The Forsaken Maiden), Hugo Wolf—In dem Schatten meiner Locken (In the Shadow of My Tresses), Arnold Schonberg—Traumbuben (Dreamlike), Hans Pfitzner—Gretel, Walter Henry Rothwell—You Bloom Like the Rambler Roses, Cyril Scott—A Little Song of Tjardie, Richard Hageman—At the Well.

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Mr. and Mrs. Louis Ernest Dreyfus have moved from the home of Mr. and Mrs. Donald Dickey in Pasadena, where they have spent a quiet summer, to the Carmen Court Apartments, 325-D North Vermont Ave., Wilshire 9838. The classes of both Mr. and Mrs. Dreyfus are very well attended. Mme. Dreyfus' first November engagement will be with the Los Angeles Ebbl Club on the occasion of their first formal music event of the winter season. She also opens the Woman's Club of Santa Barbara. Sharing the program with her are Mr. Emile Ferrir, Violinist, and Miss Grace Andrews, Accompanist. The Club has considered this such an auspicious occasion that, in order to provide more room for the large audience, they are holding the concert in the Community Recreation Center.

At the California Theatre One enjoyed a splendid reading of Wagner's Tannhauser Overture. Mr. Elinor's presentation of the big composition shows what this ensemble can do. The violin, woodwind and brass section of the California Theatre Concert Orchestra are on such basis now which would justify similar excursions into the higher climes of musical literature. Very enjoyable too was a repetition of the musical humoresque, At Three O'clock, a typical fox trot transition, well orchestrated by Conductor Elinor, closing the pleasing program.

ALL-AMERICAN PROGRAM GIVEN IN PARIS

E. Robert Schmitz, widely known both in Europe and America as a pioneer in introducing new music to the public, with a group of three other musicians, gave an extremely interesting program of works by the young contemporary American composer at the Ecole Normale de Musique in Paris.

Mr. Schmitz is a great believer that all composers who are worthy of public attention should be given a public hearing and to this end he has been indefatigable in presenting each season in his American concerts a group of new works. It is largely through this feature of his activity that much of the modern French piano literature has been made known to the American public. But by no means has Mr. Schmitz confined himself to acquainting that public with only French music. His programs have always been extremely Catholic and Russian, Spanish, English and American composers as well as others have found a place at his recitals. Before Mr. Schmitz came to America three years ago he was known in Europe as one who brought

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much of the music of Germany, Austria, England and other countries into France.

It is during his present concert tour in Europe that Mr. Schmitz has helped to organize with L. Saminsky this all-American concert given on the 7th of October. His part of the program included compositions by Leo Sowerby, Deems Taylor, Marion Bauer, Alexandre Steinert and Emerson Whitthorne. Songs, violin and cello works were also given.

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Friday Afternoon at 3:00, Nov. 3 — Saturday Evening at 8:30, Nov. 4

PROGRAM

Symphony "Pathétique"—Tschaikowsky

"Rhapsodie Espagnol"—Ravel "Egmont" Overture—Beethoven

Second Popular Concert Sunday Afternoon, 3 P. M., Nov. 11

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NINE—MUSICAL—BRAD SECOND SUNDAY SYMPHONY

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra will give the second concert in its Sunday Symphony series, repeating Friday's program, which contains as its principal item the ever-welcome Fifth Symphony of Tchaikowsky. This work undoubtedly ranks among the most popular of symphonic compositions and the announcement of its performance is usually followed by a sold-out house. The latter half of the program should also prove most interesting, two descriptive numbers being listed, namely, "La Procesion del Rocio" by Joaquín Turina and Svendsen's "Les Femmes d'Alger" in Paris. The Svendsen work has not been heard here for more than ten years and will, therefore, be somewhat of a novelty, while the Turina number was given its first San Francisco performance at yesterday's concert.

The next concert in the regular Popular Series is scheduled for next Sunday afternoon, November 12th, for which another attractive program of light numbers has been arranged. Prominent among these are the spirited second Hungarian Rhapsody of Liszt, the third movement from Raff's "Lenore" symphony and a selection from Wagner's "Die Meistersinger" containing the introduction to the third act, the Dance of the Apprentices and the Procession of the Guilds. Other shorter numbers announced are the Ruy Blas Overture of Mendelssohn, the orchestra suite from Delibes' "Sylvia," the Valse Triste of Sibelius and Glazounov's Pas des Plances from Ruses d'Amour.

On Wednesday evening of next week the orchestra will give the first concert in the Popular Series arranged for the Exposition Auditorium under the sanction of the Board of Supervisors, while Thursday evening the orchestra will cross the bay for the second concert in the Berkeley series at Harmon Gymnasium. The Berkeley program will consist of the Tchaikowsky Fifth Symphony, two Brahms Hungarian Dances, the Liebesleid and Liebesfreud of Kreisler and Liszt's E Major Polonaise.

CONCERT AT AUDITORIUM

The first popular concert of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to be given under the auspices of the municipality at the Exposition Auditorium next Wednesday evening, Nov. 8th, promises to fill the spacious building to the doors. This is the first time in the musical history of America that a city has ever sponsored such a praiseworthy undertaking and that the public appreciates the opportunity of hearing the very best of music at a remarkably reasonable price is demonstrated by the sale of season tickets, which is just concluding at Sherman, Clay & Co.

Conductor Hertz has prepared a program of wonderful appeal for the opening concert and the various numbers have been selected with scrupulous care. Louis Persinger, concert master of the orchestra, will play the violin solo incidental to Saint-Saens' Prelude to "The Deluge," and Uda Waldrop will occupy the console of the great municipal organ in the concluding march, "Pomp and Circumstance." The orchestra will be augmented to one hundred men for this concert and the Auditorium Committee of the Board of Supervisors, which has the affair in charge, is leaving nothing undone to make the series a great success.

The concert will begin at 8:20 sharp, and the program is as follows: Prelude to Lohengrin, (Wagner); Symphony in B Minor, Unfinished, (Schubert); Carnival in Paris, (Fremy); Prelude to "The Deluge," (Saint-Saens); Violin Solo, Louis Persinger; Two Hungarian Dances, (Brahms); (a) Liebesleid, (Kreisler), (b) Liebesfreud, (Kreisler); March, "Pomp and Circumstance," (Elgar); (Uda Waldrop at the Organ).

There will be 2000 reserved seats at 25 cents and 6000 at 50 cents.

THREE SUBSCRIPTION CONCERTS

A series of three subscription concerts has been arranged by Ada Clement, pianist, and Artur Argiewicz, violinist, assisted by Rena Lazelle, soprano. Each program consists of two violin and piano sonatas and a group of songs, the program being arranged to include both "old favorites" and novelties not yet heard in this part of the world.

This series will be given in San Francisco on the evenings November 24th, January 15th, and February 12th, and will be repeated in Berkeley and other nearby cities. The series is being given in present in Mill Valley, the first concert taking place on Saturday evening, October 12th, at the home of Mrs. H. A. Rosenquist. The second will be given Saturday evening, November 11th, at the Outdoor Art Club and the third Saturday evening, December 9th, at the home of Mrs. G. A. Harker. Of the first concert the Mill Valley Record says: "The music lovers of Mill Valley had an opportunity last Saturday evening which is rare, that of hearing chamber music given in the intimate manner for which it was originally intended. The occasion was the first of a series of chamber music concerts given by Ada Clement, pianiste, and Artur Argiewicz, violinist, assisted by Rena Lazelle, soprano. The place was the charming music room of Mrs. H. A. Rosenquist on Marguerite avenue, which she graciously opened for the evening. Both the setting and the performers were ideal. The numbers on the program presented variety and displayed the versatility of the artists. The Corelli violin sonata was played by Mr. Argiewicz with the breadth of style demanded by that classic. "Miss Lazelle's group of old songs of the British Isles comprised two Irish folksongs, Scotch and Welsh ballads and two songs of Elizabethan England. "These had all the charm of novelty as well as great

intrinsic beauty in the songs themselves. Miss Lazelle has a vibrant voice of musical range. The organ is perfectly placed and she sang with authority of interpretation.

"The noble Brahms D-minor sonata brought forth the splendid ensemble work of Ada Clement and Argiewicz and was played with feeling and abandon. These beautiful sonatas are but seldom heard and Mill Valley is both fortunate and honored in having the initial performance of this series.

"The second concert of the series will be given at 11th. A novel feature of this next program will be the first presentation in California of the sonata by Ernest Bloch, which is attracting the attention of the musical world and has been pronounced by celebrated critics the most authoritative of modern sonatas."

Season tickets for the San Francisco series are on sale at Sherman and Clay and the Ada Clement Music School, 3435 Sacramento St. The prices are \$2.75 for the series of three, including war tax and \$1.10 for any single concert, including war tax.

OAKLAND'S MOST BRILLIANT MUSIC SEASON

A recital on two pianos by Guy Maier and Lee Pattison on Friday night of this week at the Auditorium Theatre, Oakland, and a "Pop" concert by the San Francisco Symphony Orchestra in the same place on Saturday night of this week, will launch the east bay cities on what music lovers declare is the most brilliant musical season in the history of Oakland. Both events are under the direction of Miss Zannette W. Potter, who reports a brisk sale of seats at the Sherman, Clay & Co. box office.

Maier and Pattison will form the second event in the artists' concert series, while the Saturday night symphony will be the first of the "Pop" concerts by that organization. The Maier and Pattison program follows:

Piece in B Minor (Ropartz), Variations on theme by Beethoven (Saint-Saens), Barcarolle (Rachmaninoff), Papazetti, Serenade, Berceuse, Polka (Casella), Colapuzetti paraphrase on Invitation to the Dance (Weber-Godowsky), Toreador et Andalous (Rubinstein), Valse Op. 15 (Arensky), Scherzo (Arensky), A Jazz Study (E. B. Hill), Rakoczy march (Hutcheson).

The program for the "Pop" concert of the Symphony will be as follows: Oboen Overture (Weber), Unfinished Symphony (Schubert), Ballet Suite from Prince Igor (Borodin), Hungarian Dance (Brahms), (a) Liebesleid (Fritz Kreisler), (b) Liebesfreud (Fritz Kreisler), Overture from William Tell.

FIRST OF EDUCATIONAL CONCERT SERIES

Season tickets are now on sale at the box-offices of Sherman, Clay & Company, for the Twelve Educational Symphony Concerts of the Peoples Symphony Orchestra, Alexander Saslowsky, Conductor, to be given at the Scottish Rite Auditorium, Sutter at Van Ness, on the nights of November 23, December 5, January 5, January 18, February 6, February 23, March 8, March 22, April 12, April 26, May 10 and May 24.

The concerts of the Peoples Symphony Orchestra, which are to be maintained by the Peoples Symphony Association, comprised of a number of men who are interested in the development, appreciation and knowledge of symphony music, are educational in everything that the word implies. At each concert the conductor will give illustrated talks on the music themes and the instruments of the orchestra.

Here is the program for the first concert: Symphony No. 3, in A minor, Opus 58 (Mendelssohn), Elegia, Valse, from Serenade for string orchestra (Tchaikowsky), Overture, Sakuntala, Opus 13 (Goldmark).

CLEMENT MUSIC SCHOOL CONCERT

"A school for geniuses"—This remark was on the lips of many people at the close of the program given by the pupils of the Ada Clement Music School in the ballroom of the St. Francis Hotel, last Friday evening. It is not surprising that this thought should come to mind after listening to such talent as was displayed by Joseph Hofman, violinist, Emmet Sargeant, cellist, Alice Dillon, harpist, Marcus Gordon, pianist, Lillian Swacy, violinist, on this interesting program, to say nothing of the sound musicianship and expert technique shown in the Mozart Trio as played by Herbert Jaffe, Winthrop and Emmet Sargeant, and in the accompaniments of Walter Levin, Emil Hofman and Aida Marcelli.

The series of recitals, of which this was the second, are becoming notable events in the musical life of this city and it is seldom indeed that a pupil's recital can grip and thrill an audience as this one did. From the opening number by the school chorus which, under the direction of Miss Rena Lazelle, sang charmingly with a tone quality that sounded like delicate chiming bells, to the masterly rendition of the Vieuxtemps Concerto by Miss Rena Lazelle, which closed the program, there was a charm which communicated itself throughout the large audience which filled the hall to overflowing. Part of it was the performance and part of it was the joy of seeing children show such excellent musicianship and such enthusiasm for the art. It was in every way an excellent pupil's concert and worthy of the cause for which it was given. Several of those who were on the program last year's scholarship pupils who are enjoying the fruits of last year's concert. The try-outs for this year's scholarships will be held at the Ada Clement Music School on November 13th. The committee consists of Messrs. Alfred Hertz, Domenico Brescia, Julian Waybur, Artur Argiewicz and Miss Ada Clement and Miss Rena Lazelle. Applications for scholarships in all departments should be sent to the Ada Clement Music School, 3435 Sacramento St. before November 10th.

FINE ARTS PALACE RECITALS

The Woman's Auxiliary of the San Francisco Museum of Art announced a series of four recitals of modern music, to be given in the Correlated Arts Recital Hall of the Museum, by the San Francisco Museum Ensemble, assisted by distinguished soloists, at 2:30 o'clock on Wednesday afternoons of November 8th and 22nd, 1922, and March 28th and April 18th, 1923.

In these Recitals the aim, as formerly, will be to present programs of an unusually artistic character, such as are not generally given at the regular concerts. The San Francisco Museum Ensemble, a permanent organization wholly in accord with the idea underlying the Correlation of the Arts, has been formed for the adequate interpretation of these programs. This aggregation of accomplished artists will assure performances of the highest excellence. The soloists selected to assist in these Recitals will be chosen for their special understanding of, and sympathy with, the various types of programs to be presented. By arrangement with Miss Louise E. Taber, we have been fortunate enough to secure as soloists for the first Recital, on November 8th, Henry Cowell, the highly gifted young Californian composer-pianist, who will make his first appearance in San Francisco on this occasion.

Already acclaimed by the leading Eastern critics as one of the foremost younger modern composers, his first symphony accepted by Josef Stravinsky for production by the New York Philharmonic Orchestra, and his piano compositions in process of publication by Breitkopf & Hartel, the Leipzig New York music publisher, his recital will give our music-loving public its long awaited opportunity to become acquainted with one of California's most gifted sons, whose fame may be expected to go far beyond our shores. Mr. Cowell brings a new musical message, and he expresses it with thought, originality, and power.

The first program in the series will be given on November 8th, 1922, promptly at 2:30 o'clock, and will be rendered by the following soloists: Artur Argiewicz, First Violin and Director; J. Kobarich, Second Violin; E. Weiler, Viola; Stanislas Bem, Violoncello; Miss Ada Clement, Pianist, and Henry Cowell, composer-pianist, soloist, who will play two groups of his own piano compositions.

In honor of the Centenary of Cesar Frank's birth, his famous Piano Quintet will be performed on this occasion, and Mr. Cowell will pay homage to his genius in a brief address.

LOCAL COMPOSER ON SYMPHONY PROGRAM

The San Francisco Symphony Orchestra playing in San Jose, Thursday evening, November 2, included in its program one of the latest compositions by Edward Faber Schneider, for many years a member of the music department at Mills College. The symphonic poem chosen was Sargasso Sea. In its premier performance in San Francisco last season it was accorded much praise by the San Francisco papers.

The Examiner critic writes of the novelty: "The Sargasso Sea belongs to a division of program music. It is atmospheric music. Mr. Schneider gives us a tone picture of that languid space of the Atlantic which is covered with algae and is a lotus land of melody. It is a new world of music. Mr. Schneider is familiar with the devices with which the composers of our generation convey a sense of lassitude. Not that Mr. Schneider copies; he is simply following in a track where duplication is inevitable. To his credit, may it be said that throughout he maintains a level of picturesque charm, and does not sink to programmatic prettiness."

Ray Brown of the Chronicle describes Mr. Schneider's work as admirable for its well proportioned structure, for its effective use of impressionistic color schemes and for its melodic values.

According to the San Francisco Journal, the new music has a distinctive element of the highest intellectual and artistic character. Mr. Schneider has gone into no sensational heroics, neither has he dwelt upon the theme with sentimentality. A few opening phrases are suggestive of purring waves that may lead to treachery; and that proves itself apparently in the counterpoints and polyphony which follow, after each smooth wave are again reflected in the finale, a repetition of those few opening phrases in a new setting. The Post writer opens a rather detailed review with the opinion that the Sargasso Sea creates a good illusion. The Bulletin, still more fearful, adds: "It proved from the beginning to be a striking and original conception."

CANTOR LIEDERMAN REWARDED FOR SERVICES

The musical services during the recent high holidays, at Temple Israel were exceptionally well rendered and highly artistic. Cantor Liederman possesses a keen musical intellect and this, in addition to his long experience in selecting the best cantors, resulted in the production of one of the best balanced choirs ever listened to in his Temple.

The Cantor's term of office does not expire for a long period, but the congregation, at their last annual meeting, departed from their usual rule of augmenting salaries only at the re-election of officials, and surprised Cantor by awarding him a very substantial increase in salary.

Mr. Liederman has occupied his present position for seventeen years and also attends to many musical matters on the outside. He is the director of a quartet, and has charge of the music of Scotch Rite Temple, and besides many other organizations with which he is affiliated. These, and many concert engagements fill all of his time, as he is recognized as ranking among the best in his profession.

Victor Lichtenstein is giving a Course on History and Appreciation of Music at the Emanu El School, 1337 Sutter Street, before a number of ambitious students and music lovers. This course began on Friday October 8th and is enjoying great popularity. It takes up the fundamentals of music, rhythm and melody, folk music, sonata and symphony, the instruments of the symphony orchestra, the symphony, the romantic school, Chopin, absolute and program music; chamber music, music of the present. Mr. Lichtenstein is a member of the San Francisco Symphony Orchestra, an able violinist, ensemble player, director and teacher and his discourses are very instructive and valuable. These lectures are given under the auspices of the University of California Extension Division.

The San Francisco Musical Club announces that owing to the urgent request of the Mayor's Committee of Music Week, that the San Francisco Musical Club give a special program during that period, it was decided to give the first regular program, November 7th at the Civic Auditorium in the place of the usual day. Guest cards will not be necessary. The public is cordially invited.

Miss R. Hillis, a pupil of both Giacomo and Mme. Minkowski, has completed her course of study as a vocal teacher and is about to open her studio.

Nellie Strong Stevenson will give a program of nineteenth and twentieth century piano compositions on Tuesday evening, November 7th, between 7:30 and 8:30 o'clock at the Public Library as part of the Music Week activities. She will repeat the same program on Wednesday evening, November 8th for the guests of Hotel Cecil and their friends.

Frederick Reade Winant presented Miss Faith Merriam, assisted by Miss Dorothy Dunyon, violinist, and Verne Waldo Thompson, pianist, at Sorosis Hall on Thursday evening, October 26th. The program presented on this occasion was as follows: Marguerite (Faust) (Gounod), Amour! Viens Aider (Samson and Delilah) (Saint-Saens), Voi. Che Sapete (Nozze di Figaro) (Mozart), Miss Merriam; Valse Bluette (Drigo-Auer), Lullaby (Rieger), Miss Dunyon; I Heard the Gull (Sinding), On the Seashore (Gitanjali) (Carpenter), Pastoral (Veracini), Miss Merriam; Connais Tu le Pays? (Mignon) (Thomas), Elegy (Massenet), Miss Merriam and Dunyon; La Pluie (Georges), Marins d'Islande (Fourdrain), Les Yeux (Rabey), Miss Merriam; Indian Land (Dvorak-Kreisler), from the Cane Brake, (Gardner) Miss Dunyon; Cloud Shadows (Rogers), I've been Roaming (Horne), Love's Quarrel (Scott), LIT Jasmine Bud (Strickland), Candlelight (Rogers), Miss Merriam.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 6

SAN FRANCISCO, SATURDAY, NOVEMBER 11, 1922.

PRICE 10 CENTS

TREMENDOUS INTEREST IN GADSKI CONCERT

Unexpectedly Large Demand for Reservations at First San Francisco Appearance in Eight Years of the World's Greatest Dramatic Soprano—Manager E. O. Bondeson Secures Additional Bookings in California and Nevada

BY ALFRED METZGER

HERTZ THRILLS WITH TSCHAIKOWSKY WORK

Intensely Virile and Entrancingly Poetic Recreation of the Great Russian's Impressive Emotional Epic Arouses Two Crowded Houses to the Highest Degree of Cordiality—Ovations Lasting for Several Minutes at a Time Are the Order of the Day

BY ALFRED METZGER

Barely had the announcements in the Pacific Coast Musical Review and the daily papers setting forth the appearance of Mme. Johanna Gadski at the Civic Auditorium on Friday evening, November 24th, reached the musical public of the Bay cities when numerous inquiries began to pour into the box office at Sherman, Clay & Co. regarding the reservation of tickets. After eight years of abstinence from the concert platform, the greatest dramatic soprano before the public resumes her artistic duties and re-enters the concert arena where her place remained vacant during this enforced intermission. Among all the dramatic sopranos appearing before the public during these eight years not one succeeded in usurping the exalted position occupied by this eminent Diva whose unquestionable artistic preeminence and regal personality has made her one of the musical idols of the day.

Upon several occasions last season her public appearances proved to be the signal for packed houses and her receptions evidenced the fact that the musical public had not forgotten her. Rejuvenated in voice, ripened in artistic experience, rested by reason of an eight years' vacation and enthusiastic in the resumption of her artistic mission Mme. Gadski is hailed everywhere at the beginning of this season with keen joy and warm hearted affection which during these eight years the genuine music lovers of America have never withheld from her. Universal love for true music and admiration for the highest artistic ideals are ever the predominating factors in the hearts of genuinely musical people.

Mme. Gadski left New York on October 7th and began her transcontinental tour in Milwaukee on November 8th. She has arranged excellent programs on which she gives American Composers considerable attention. Among the composers already known to California music lovers represented on the Gadski programs are Edwin Schneider, Sidney Homer, MacFayden, Walter Kramer and Percy Kahn. Mme. Gadski's accompanist is none other than Margo Hughes, for a number of years at the head of San Francisco's accompanists and ensemble players and no doubt hundreds of admirers of this exceptionally fine musician will be happy to hear her again and in such distinguished company.

Regarding the esteem in which Mme. Gadski is held by representatives of the American government we take pleasure in reprinting the following article from the New York Musical Courier of October 19th:

Great composition presupposes great interpretation. Had Wagner not been able to win the enthusiastic admiration of supremely great artists his operas must have been forever lost to the world. The conception and transcription of these mighty dramas of man's elemental passions would have been mere dry dust of the library shelf had it not been for artists of interpretative force equal to Wagner's creative genius who made the dream-figures live and enriched the world with the finest works ever conceived by human brain and executed by human mind.

Among those supremely gifted interpreters one stands out among all others—Johanna Gadski. He has been truly said that he who loves Wagner loves Gadski. It cannot be otherwise. The devoted disciples of the German master must inevitably honor those who have given their lives to do him honor.

And, indeed, the merit of any artist capable of winning recognition as a worthy interpreter of Wagner is so obvious that to question it would be to

question the importance of the roles themselves, and that, fortunately, has gone beyond questioning even for those who do not understand Wagner. And they are many, for there will always be more lovers of the popular thriller than of the great epic.

As an interpreter of Wagner, as one of the world's greatest artists, Gadski has always been honored, and those in high positions have gone out of their way to show her honor openly lest there be any misunderstanding as to their attitude. Among those who most recently have welcomed her is our American Ambassador in Berlin, Alden B. Houghton.

Mme. Gadski went abroad on the "Resolute" on May 30. On the same

The second pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, November 3rd and 5th, again demonstrated that Alfred Hertz's popularity is increasing and that the musical public of the Bay cities is determined to offer him its sincere homage. It is noteworthy this year that the enthusiasm revealed every time Mr. Hertz enters the stage or concludes a number, is greater than it ever was before. This is specially true of the Friday afternoon concerts that used to leave much to be desired in the way of demonstrativeness. This is an excellent sign and proves that the musical public of the Bay cities, which may safely be regarded as including ten thousand

impressiveness and fidelity that made such a forceful impression upon the audience that the same burst forth frequently with deafening applause mingled with cheers. It was a magnificent performance. The majestic finale was given an especially effective reading and proved one of the most thrilling performances heard at these symphony concerts.

La Procession del Rocío by Joaquín Turina was the novelty on the program, but barring a disfigured, march like fervor and rhythmic throbbing there was nothing of any depth apparent in this work. Technically it is most skillfully scored and reveals a certain richness of thematic treatment which can not help but please the average music lover. It showed the efficiency of the orchestra and the precision of attacks as well as facility of overcoming great technical obstacles that now show the adaptability of the individual members. The program concluded with another rather demonstrative composition in Svendsen's boisterous and pompous Carnival in Paris.

We can not say too much regarding the great improvement in the tonal and technical qualifications of the orchestra. The new grouping arrangement appears to be thoroughly satisfactory and adds to the beauty of the tone color effects. Mr. Hertz has finally attained absolute control of the musicians and the latter have grasped the conductor's style and mode of expression. This thorough understanding between orchestra members and conductor has resulted in a remarkably fine ensemble which is apparent by reason of excellent uniformity of expression and spontaneity of attacks. Mr. Hertz has now succeeded to wield the orchestra into an instrument easily controlled and swayed, and anyone who at this time is in favor of causing any change in this artistic condition deserves to be kicked out of the musical colony of San Francisco.

The third pair of symphony concerts which will be given at the Curran Theatre on Friday and Sunday afternoons, November 17th and 19th, include on the program Beethoven's beautiful Fourth Symphony. This is going to be a real test of the progress and improvement of the orchestra, and we are ready to predict that it will be one of the greatest treats of the season. The novelty on this occasion will be A Set of Four by Sowerby, the well known American composer who is following the ultra-modern trend and who has made an international reputation for himself. Goldmark's ever delightful Sakuntala Overture will conclude this program.

MUSIC WEEK A GREAT SUCCESS

Notwithstanding the rainy weather Music Week given under the combined direction of the City of San Francisco and Community Service proved an unqualified success, the attendance at the various events being above expectations. The concerts by the San Francisco Symphony Orchestra attracted at least six thousand people that braved a pouring rain. Had the weather been more favorable the Auditorium would have been packed. We feel sure that the second concert under the auspices of the City of San Francisco will be crowded if the weather is more favorable. Supervisor Emmet Hayden deserves much credit for his efforts in giving the people of San Francisco the best music. A complete review of Music Week will appear in next week's issue of the paper which will be the Annual Edition.



Photo by Victor Georg

MME. JOHANNA GADSKI

The World's Greatest Dramatic Soprano Who Will Appear in San Francisco for the First Time in Eight Years at the Civic Auditorium on Friday Evening, November 24th, Under the Management of O. E. Bondeson

host was Joseph Schwarz, and together these two artists gave a successful concert for the benefit of the destitute children of Europe.

Mme. Gadski went with her family directly to Berlin and, making that city her headquarters, motored through Germany and made an extended sojourn at Wildbad in the Black Forest. During her travels she gave no regular concerts but donated her services upon frequent occasions for purposes of charity. Among these was one benefit concert for her teacher (her only teacher), Mme. Schroeder-Chaloupka, now eighty-five years old, in her home town of Stettin.

(Continued on Page 11, Col. 1)

people, is perfectly able to support and sustain their symphony concerts WITHOUT ANY GUARANTEE, and we believe a genuine effort to consolidate these forces will prove unexpectedly successful.

The features of the second pair of symphony concerts was, of course, Tschai-kowsky's Fifth Symphony, in the opinion of many people the Russian giant's greatest work. Mr. Hertz succeeded to extract from the composition every particle of magnitude and beauty and the various phrases of the deliberate thoughts that flit through the four movements were colored and shaded with an

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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TREMENDOUS INTEREST IN GADSKI CONCERT

HERTZ THRILLS WITH TSCHAIKOWSKY WORK

Unexpectedly Large Demand for Reservations at First San Francisco Appearance in Eight Years of the World's Greatest Dramatic Soprano—Manager E. O. Bondeson Secures Additional Bookings in California and Nevada

Intensely Virile and Entrancingly Poetic Recreation of the Great Russian's Impressive Emotional Epic Arouses Two Crowded Houses to the Highest Degree of Cordiality—Ovations Lasting for Several Minutes at a Time Are the Order of the Day

BY ALFRED METZGER

BY ALFRED METZGER

Barely had the announcements in the Pacific Coast Musical Review and the daily papers setting forth the appearance of Mme. Johanna Gadski at the Civic Auditorium on Friday evening, November 24th, reached the musical public of the Bay cities when numerous inquiries began to pour into the box office at Sherman, Clay & Co. regarding the reservation of tickets. After eight years of absence from the concert platform, the greatest dramatic soprano before the public resumes her artistic duties and re-enters the concert arena where her place remained vacant during this enforced intermission. Among all the dramatic sopranos appearing before the public during these eight years not one succeeded in usurping the exalted position occupied by this eminent Diva whose unquestionable artistic preeminence and regal personality has made her one of the musical idols of the day.

Upon several occasions last season her public appearances proved to be the signal for packed houses and her receptions evidenced the fact that the musical public had not forgotten her. Rejuvenated in voice, ripened in artistic experience, rested by reason of an eight years' vacation and enthusiastic in the resumption of her artistic mission Mme. Gadski is hailed everywhere at the beginning of this season with keen joy and warm hearted affection which during these eight years the genuine music lovers of America have never withheld from her. Universal love for true music and admiration for the highest artistic ideals are ever the predominating factors in the hearts of genuinely musical people.

Mme. Gadski left New York on October 7th and began her transcontinental tour in Milwaukee on November 8th. She has arranged excellent programs on which she gives American Composers considerable attention. Among the composers already known to California music lovers represented on the Gadski programs are Edwin Schneider, Sidney Homer, MacFayden, Walter Kramer and Percy Kabb. Mme. Gadski's accompanist is none other than Margo Hughes, for a number of years at the head of San Francisco's accompanists and ensemble players and no doubt hundreds of admirers of this exceptionally fine musician will be happy to hear her again and in such distinguished company.

Regarding the esteem in which Mme. Gadski is held by representatives of the American government we take pleasure in reprinting the following article from the New York Musical Courier of October 19th:

Great composition presupposes great interpretation. Had Wagner not been able to win the enthusiastic admiration of supremely great artists his operas must have been forever lost to the world. The conception and transcription of these mighty dramas of man's elemental passions would have been mere dry dust of the library shelf had it not been for artists of imaginative genius equal to Wagner's creative genius who made the dream-figures live and enriched the world with the finest works ever conceived by human brain and executed by human mind.

Among those supremely gifted interpreters one stands out among all others—Johanna Gadski. It has been truly said that he who loves Wagner loves Gadski. It cannot be otherwise. The devoted disciples of the German master must inevitably honor those who have given their lives to do him honor.

And, indeed, the merit of any artist capable of winning recognition as a worthy interpreter of Wagner is so obvious that to question it would be to

question the importance of the roles themselves, and that, fortunately, has gone beyond questioning even for those who do not understand Wagner. And they are many, for there will always be more lovers of the popular thriller than of the great epic.

As an interpreter of Wagner, as one of the world's greatest artists, Gadski has always been honored, and those in high positions have gone out of their way to show her honor openly lest there be any misunderstanding as to their attitude. Among those who most recently have welcomed her is our American Ambassador in Berlin, Aiden B. Houghton.

Mme. Gadski went abroad on the "Resolute" on May 30. On the same

The second pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, November 3rd and 5th, again demonstrated that Alfred Hertz's popularity is increasing and that the musical public of the Bay cities is determined to offer him its sincere homage. It is noteworthy this year that the enthusiasm revealed every time Mr. Hertz enters the stage or concludes a number, is greater than it ever was before. This is specially true of the Friday afternoon concerts that used to leave much to be desired in the way of demonstrativeness. This is an excellent sign and proves that the musical public of the Bay cities, which may safely be regarded as including ten thousand

impressiveness and fidelity that made such a forceful impression upon the audience that the same burst forth frequently with deafening applause mingled with cheers. It was a magnificent performance. The majestic finale was given an especially effective reading and proved one of the most thrilling performances heard at these symphony concerts.

La Procession del Rocío by Joaquin Turina was the novelty on the program, but barring a digified, march like fervor and rhythmic throbbing there was nothing of any depth apparent in this work. Technically it is most skillfully scored and reveals a certain richness of thematic treatment which can not help but please the average music lover. It showed the efficiency of the orchestra and the precision of attacks as well as facility of overcoming great technical obstacles that now show the adaptability of the individual members. The program concluded with another rather demonstrative composition in Svendsen's boisterous and pompous Carnival in Paris.

We can not say too much regarding the great improvement in the tonal and technical qualifications of the orchestra. The new grouping arrangement appears to be thoroughly satisfactory and adds to the beauty of the tone color effects. Mr. Hertz has finally attained absolute control of the musicians and the latter have grasped the conductor's style and mode of expression. This thorough understanding between orchestra members and conductor has resulted in a remarkably fine ensemble which is apparent by reason of excellent uniformity of expression and spontaneity of attacks. Mr. Hertz has now succeeded to wield the orchestra into an instrument easily controlled and swayed, and anyone who at this time is in favor of causing any change in this artistic condition deserves to be kicked out of the musical colony of San Francisco.

The third pair of symphony concerts which will be given at the Curran Theatre on Friday and Sunday afternoons, November 17th and 19th, include on the program Beethoven's beautiful Fourth Symphony. This is going to be a real test of the progress and improvement of the orchestra, and we are ready to predict that it will be one of the greatest treats of the season. The novelty on this occasion will be A Set of Four by Sowerby, the well known American composer who is following the ultra-modern trend and who has made an international reputation for himself, Goldmark's ever delightful Sakuntala Overture will conclude this program.

MUSIC WEEK A GREAT SUCCESS

Notwithstanding the rainy weather Music Week given under the combined direction of the City of San Francisco and Community Service proved an unqualified success, the attendance at the various events being above expectations. The concerts by the San Francisco Symphony Orchestra attracted at least six thousand people that braved a pouring rain. Had the weather been more favorable the Auditorium would have been packed. We feel sure that the second concert under the auspices of the City of San Francisco will be crowded if the weather is more favorable. Supervisor Emmet Hayden deserves much credit for his efforts in giving the people of San Francisco the best music. A complete review of Music Week will appear in next week's issue of the paper which will be the Annual Edition.



Photo by Victor Georg

MME. JOHANNA GADSKI

The World's Greatest Dramatic Soprano Who Will Appear in San Francisco for the First Time in Eight Years at the Civic Auditorium on Friday Evening, November 24th, Under the Management of E. O. Bondeson

boat was Joseph Schwarz, and together these two artists gave a successful concert for the benefit of the destitute children of Europe.

Mme. Gadski went with her family directly to Berlin and, making that city her headquarters, motored through Germany and made an extended sojourn at Wildbad in the Black Forest. During her travels she gave no regular concerts but donated her services upon frequent occasions for purposes of charity. Among these was one benefit concert for her teacher (her only teacher), Mme. Schroeder-Chaloupka, now eighty-five years old, in her home town of Stettin.

(Continued on Page 11, Col. 1)

people, is perfectly able to support and sustain their symphony concerts WITHOUT ANY GUARANTEE, and we believe a genuine effort to consolidate these forces will prove unexpectedly successful.

The features of the second pair of symphony concerts was, of course, Tschai-kowsky's Fifth Symphony, in the opinion of many people the Russian giant's greatest work. Mr. Hertz succeeded to extract from the composition every particle of magnitude and beauty and the various phrases of the deliberate thoughts that flit through the four movements were colored and shaded with an



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TWENTY-SECOND YEAR

IMPORTANT ANNOUNCEMENT

After more than seven months' experiment regarding the separation of business office and editorial rooms of the Pacific Coast Musical Review has decided to once more transact its business from ONE CENTRAL OFFICE. However, to facilitate business transactions we have acquired the services of C. C. Emerson, formerly general manager of the Leighton Press, as the business manager of the Pacific Coast Musical Review and other enterprises which The Musical Review Company is contemplating to launch at this time. Mr. Emerson is an excellent executive officer, a gentleman of much force and dynamic energy and one so thoroughly imbued with the spirit of co-operation with the musical interests which this paper is always eager to serve, that our friends will be glad to find him selected as the driving force to bring this institution to the highest point of usefulness.

This is therefore intended to serve as a notice that the business management is once more in the exclusive control of the Pacific Coast Musical Review and that all transactions should be made through the main office at 801 Kohler & Chase Building. We found the new arrangements especially unsuccessful in two respects. First those of our advertising patrons who used to call at the main office to settle their accounts found it too inconvenient to call at the printing office. Secondly, those who intended to transact new business failed to visit the business office, because of its inaccessibility. It was, therefore, thought wisest to return to the original practice of once more combining the business office with the editorial rooms, under the supervision of a business manager who will look after the wants of our patrons. We believe that the return to the old regime will prove a relief to both the editor and our patrons.

We wish to express our thanks to The Leighton Press for its co-operation and the help it has proved to us during this period of experimentation. Much has been done that has helped to conduct the business of the paper in a more efficient manner for which we are indebted to the Leighton Press. That firm will continue to print this publication and the annual edition to be issued next Saturday will demonstrate the craftsmanlike work which that firm is turning out.

ALFRED METZGER
Editor Pacific Coast Musical Review

TOSCHA SEIDEL CREATES REAL SENSATION

Beauty of Tone, Fluency of Technique and Intensity of Emotional Expression Combine to Make This Artist One of the Greatest of the Day.

BY ALFRED METZGER

Although Toscha Seidel created for himself an enviable reputation in the East and his art had been admired by throngs of intelligent music lovers, the California musical public was not aware of his triumphs because of the stubbornness of New York managers to announce their artists on the Pacific Coast. We feel certain that if Toscha Seidel had been adequately announced several months prior to his visit his first concert would not only have been sold out, but that he would have been called upon to give twice as many concerts as are scheduled in San Francisco. As long as New York managers refuse to realize that it is just as necessary to tell the musical public of the Pacific Coast about the victories of their artists as it is to tell the Eastern people, just so long will artists, new to our music lovers, fail to be greeted by large audiences at their first concerts. Furthermore, our musical public does not read Eastern music journals even though the advertising solicitors of those journals lie their heads off in regard to this matter.

And so Toscha Seidel, one of the greatest geniuses of the violin that has ever visited us, had to play before a comparatively small audience, although in the way of financial reward it was above the average. In the first place Mr. Seidel has a beautiful, smooth, "silky" tone which he coaxes to sing the various phrases of a composition with the emotional fervor of a human voice. His technique is at times wonderful because of its velocity, accuracy and ease. Indeed Mr. Seidel's speed in negotiating runs and chromatic scales is at times simply unbelievable. In addition to his beautiful tone and astounding technique Mr. Seidel possesses a depth of emotional expression that strikes the heart strings in no mean degree. His interpretation of the Mendelssohn concerto was one of the finest conceptions of this work we have heard. If we consider his youth we are surprised in the maturity of his playing and anyone who can listen to Mr. Seidel without becoming enthusiastic is indeed a very cold-blooded music lover.

If you wish to spend a happy afternoon and leave with a thrill in your soul, hear Toscha Seidel tomorrow afternoon. You will thank us for suggesting it to you. The program presented by this distinguished artist last Sunday was as follows: Chaconne (Vitali-Charlier); Concerto in E minor (Mendelssohn); (a) Romance in G major (Beethoven), (b) Ballet Music (Rosamunde) (Schubert-Kreisler), (c) Hungarian Dance (Brahms-Joachim); (a) Anitra's Dance (Grieg-Seidel), (b) Zapateado (Sarasate).

Last but not least we do not wish to forget mentioning Francesco Longo, one of the very finest accompanists before the public. His pianistry is simply delightful, his tone mellow and limpid and his grasp of the soloist's moods very happy and sympathetic.

EMILIO OSTA'S EXCEPTIONAL PIANISTRY

Emilio Osta, a brilliant young pianist, pupil of Gyula Ormay appeared at Ida G. Scott's Twelve O'Clocks in Knabe Hall in the Kohler & Chase Building on Tuesday and Friday nights, October 24th and 27th and created a veritable sensation because of his remarkable pianistic accomplishments. He played a MacDowell Etude, a Chopin Etude, the Chopin A flat waltz and the Eight Hungarian Rhapsodies by Liszt and gave a reading of these works altogether beyond the years allotted to him. Most child artists we have heard reveal ample technical facilities, but lack almost invariably in the intelligent explication of the composer's ideas. Young Osta is one of the rare exceptions we can remember.

His technique is clean and speedy and his expression is truly astonishingly intelligent for one so youthful. This is especially true of the romantic coloring he gave the MacDowell work and the unusually poetic sentiment he infused into the Chopin compositions. His technical force was revealed specially in the Liszt Rhapsodie which not only showed fine fluency of execution, but which seemed to contain a certain element of musicianship we had not thought possible in one so lacking in practical experience. Both young Osta and Mr. Ormay deserve to be heartily congratulated, and we do not doubt for a moment but that continuation on the present road will eventually land this young pianist upon the pinnacle of fame.

A. M.

THE MUSICIANS' CLUB DINNER

The Musicians' Club Dinner for November will take place next Saturday, November 18th and will form a cordial welcome home for the Chamber Music Society of San Francisco which has scored such distinct triumphs at the Pittsfield Chamber Music Festival and in other Eastern music centers. The Musicians' Club intends to honor its distinguished members and therefore everyone should be on hand to grasp the members comprising the Chamber Music Society by the hand. The honored guests will be Elias Hecht, Louis Persinger, Louis Ford, Walter Ferner and Nathan Firestone. It will be a most happy occasion.

There will be only a brief business session during which reports on the membership drive will be heard and during which also arrangements for the Christmas Jinks will be made. There is every reason to believe that Messrs. Maier and Pattison, the famous duo pianists, will also be guests of honor. It will be a truly memorable occasion so naturally every member of the club is expected to be present and previous records of attendance should be broken.

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Send or ask for applications by addressing: Vincent de Arrillaga, President, 2315 Jackson St., Johannes Raith, Secretary, 1434 Post Street, Alfred Metzger, Editor Pacific Coast Musical Review, Room 801 Kohler & Chase Building.

MUSIC LOVERS' CONCERT SERIES

A new series of concerts, to be known as the Music Lovers' Series will introduce a coloratura soprano unknown to San Francisco audiences, though she comes with glowing tributes from the four quarters of the globe—Jessie Christian of Iowa. Every person who can call any place in Iowa his home town will be interested to make Miss Christians' first visit to the town that "knows how" one gala triumph. November 13th is the date and the evening is Monday. On November 27th comes Thurlow Liewrance with his wonderful program of Indian music, legends and songs. Everyone knows his beautiful song By The Waters of Minnetonka, but not everyone knows about the man himself. With Edna Thurlow Liewrance to interpret his songs and with George B. Tack, who plays the quaint themes of the American Indian on his flute, we are certain to have a remarkably interesting program.

Frank Moss, our own pianist who has made an enviable place for himself through his great work on his recent programs, will have Monday evening, Jan. 15th, January 29th will bring from Chicago a young man that the Chicago Opera Association believes is already in the front rank of the great basses. March 15th the Forlgast Trio, Frank Moss, piano, Lajos Fenster, violinist, Dorothy Pasmore, violoncello, will give an evening of chamber music. April 2nd the beautiful Cyrena Van Gordon, whom San Francisco knows through her successes in opera last year, will sing for the first time here in recital.

These concerts are under the management of Ida G. Scott and will be given at the Scottish Rite Auditorium. The accompanist at Miss Christian's recital will be Gavin Williamson and the program will be as follows: Aria—Caro nome (Rigoletto) (Verdi); Ah! Love, it will be a Day (Beach), Woodland Croon Song (Clutsam), A Rondel of Spring (Bibb); Tes yeux (Rabey), Serenade (Pierre), Aria—Dumpe (The Christies), The Harpist (Larpenier), The Kammen-Ostrow (Rubenstein), Seguidilla (Albeniz), Gavin Williamson; Twickenham Ferry (Marzials), Songs of Old London, London Bells, Down Vauxhall Way, The Nightingales of Lincoln's Inn (Oliver); Aria—Indian Bell Song (Lakme) (Delibes); Joy (Scott), La Girometta (Sibella), Narcissus (Nevin).

GEORGE KRUGER'S ARTISTIC SUCCESS

Distinguished Piano Pedagogue and Virtuoso Receives
Enthusiastic Endorsement at California Theatre

One of the most artistic and successful concerts ever given at the California Theatre on Sunday mornings was that of October 15th when George Kruger, the distinguished piano virtuoso and pedagogue, was the soloist. With Gino Severi and his excellent orchestra he played the A minor Concerto by Grieg and proved his impeccable technique, his serious musicianship, his intelligence of phrasing and his grasp of the possibilities of the work that he is thoroughly competent to cope with the greatest pianistic difficulties.

Mr. Kruger made an impression upon his audience, because of the ease with which he overcame great technical and emotional obstacles. He proved himself a thorough and experienced artist who delves into the innermost depths of a composition and by persistent and industrious preparation familiarizes himself with all the intricate intricacies that have to be overcome. Therefore his reading of the Grieg concerto proved original and endowed with a personal touch which could not help but elicit hearty approval from the audience.

Mr. Kruger is thoroughly familiar with all the various accomplishments that make pianistic art so great a factor in modern musical culture. His pedalling was judicious and discriminating. His touch was facile and limpid. His octave and chord playing was clean and craftsmanlike. In addition to all this he added a complete grasp of the emotional possibilities of the work, complementing the technical side of the composition with the flavor of inherent musicianship. He received a spontaneous and universal ovation.

FRENCH THEATRE ATTRACTS ATTENTION

The French Theatre of which Andre Ferrier is the able director took a prominent part in Music Week by presenting several performances of Les Trois Bossus, a charming comic opera by Milla from the repertoire of the Opera Comique of Paris. The cast included Jeanne Gustin Ferrier, Constance Moncia, Marion Veckl, Dubarley, Frediani and Andre Ferrier. Jeanne Ferrier proved to be the able conductor and pianist. Mr. Quesada created some excellent and tasteful new scenery for this production.

Suzanne Louvain, a star pupil of Mme. Gustin-Ferrier, sang at the Civic Auditorium during the opening concert on Monday, November 6th, and created quite an excellent impression. She interpreted a few French arias with a silvery soprano voice.

During November Andre Ferrier will present La Jalousie du Barbouille, an opera bouffe of numerous artistic qualities, at La Gaite Francaise—with a cast including Anna Yung, Marie Veckl, and Andre Ferrier. Although La Gaite Francaise is a sort of "Band-box" theatre its perfect arrangement of seats and its excellent stage equipment and lighting system make it one of the most delightful playhouses in the city. Andre Ferrier proves to be an excellent director and the company is throughout thoroughly competent. Tickets can be had at Sherman, Clay & Co.

ANNUAL SCHOLARSHIP COMPETITION

The Annual Competition for Scholarships in All Departments, vocal and instrumental, will be held at the Ada Clement Music School, 3435 Sacramento Street, on Monday evening, November 13th, 1922, at 8 o'clock. Committee—Alfred Hertz, Domenico Brescia, Julian Waybur, Artur Argiewicz, Rena Lazelle, Ada Clement.

EXTENSIVE TRANSBAY LETTER IN ANNUAL

In order to give the transbay cities—Oakland, Berkeley and Alameda—adequate representation in the Annual Edition we have held the extraordinary musical communications in order to publish them at one time in the annual edition which will be published next Saturday, November 18th.

TOSCHA SEIDEL'S SECOND CONCERT

The last opportunity for some time to hear Toscha Seidel, the young Russian violin virtuoso, is given to-morrow (Sunday) afternoon when Selby C. Oppenheimer presents him in his second concert at the Columbia Theatre, beginning at 2:45 P. M. Seidel is a newcomer to San Francisco, but his opening concert last week established instantaneously his claim to position among the world's greatest violinists. Generous applause greeted the opening number, which increased with each selection, and at the close of his program the audience refused to let him go until two encores and a score of curtain calls had been answered.

The young virtuoso, who is a contemporary and classmate of Heifetz under the famous Leopold Auer, owed his success primarily to the extraordinary mastery of his instrument and the apparent ease and understanding with which he played the most difficult passages. To his fine musicianship he added a fire of temperament that charmed particularly in his gypsy music, and his audience and critics left his concert with the feeling that this fine musician had been altogether too long unknown in musical circles of the Pacific Coast.

The concert season of Seidel is the last to be given by Seidel this season. His program, which is entirely different from that given at his former appearance, will include: Sonata in E Major (Handel); Concerto B minor, No. 3 Opus 61 (Saint-Saens); Nocturne (Chopin-Auer), Indian Snake Dance (Barleigh), Turkish March (Beethoven-Auer); Gypsy Airs (Sarasate).

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

RELAXATION, BREATHING, RESONANCE

The subject of breathing has been discussed and reviewed from many viewpoints and by numerous writers, but almost without exception the topic of relaxation has always been neglected. We have had it dinned into our ears that he who knows how to breathe, knows how to sing. Such a statement is misleading, for every living being breathes from the moment of birth, and probably breathes very well; moreover, the statement does not help the student to gain any idea of how to breathe.

The average man or woman gets along very well without any specific knowledge of breathing methods, but the singer must know how to get the maximum effect from the breath he has, and should take steps to increase his capacity as well as his control. The late David Bispham made the statement that the singer should breathe as easily as animals do when asleep. Not only is this true, but the singer should breathe in the same general manner as do animals in repose, that is, with the greatest expansion at the region of the lower ribs and with a generally relaxed condition of the upper chest and shoulders. Anyone who has the opportunity to see young children when asleep can get a splendid lesson in relaxation and correct breathing, provided the children be healthy.

The singer should study his or her own habit of breathing during repose, and extend the natural process. There has been so much written about breathing, and other processes necessary to singing, that there seems to be an impression that some unusual process is necessary before one can sing. All that is necessary to know is the most effective method, and we shall find that the conditions existing in nature are those demanded by nature. To say "Just be natural" cannot be considered advice, for it is not easy to know what is natural. Habits may be correct, but they may also be bad. If we all had correct habits, we should all sing correctly.

In addition to breathing in a certain way for singing, the singer should endeavor to increase his breath capacity. A brief description of the possible methods of breathing may not be out of place here, but the writer wishes to avoid any discussion of anatomy or physiology. Every system has had its devotees and every combination of the four actions has been tried. The clavicular or high shoulder method has received the most condemnation, but not enough, for it is still in evidence. The abdominal or lower trunk expansion has very little to do with effective breathing, in fact, the most effective support is obtained by a peculiar action which seems to draw the lower abdomen slightly in. The diaphragmatic action is upward and downward, for the purposes of singing, it should always be downward. The lateral-costal method causes expansion of the ribs sideways at the side outward and slightly upward toward the back. A combination of the diaphragmatic and lateral-costal is the best for the singer; accompanying this there should be complete relaxation of the upper chest and shoulders and an inward pull of the lower abdomen, which seems to be a reaction consequent upon the co-ordination of the other three.

One of the most prevalent causes of failure is the misunderstanding about relaxation. Undue energy at the collar-bone and upper chest interferes with the poise of the larynx, making effective direction of the air-vibrations difficult and sometimes impossible. Another mistake which is very common is the much breath pressure. Singers, desirous of delivering a maximum of tone, (especially in high notes), will inflate the neck and upper chest; this not only defeats the object and wastes energy, but it destroys the voice if persisted in.

Habitual diaphragmatic breathing with expansion at the sides will soon prove its value in the actual process of singing, but in itself it is liable to be misunderstood unless the co-ordinating relaxation of the upper chest is practiced. Breath control must begin with the co-ordination spoken of above, but during the act of tone-emission any sinking at the waist line must be opposed. The ability to sing long phrases is easily acquired when this opposition becomes habit. It is a good plan to practice breathing by expansion several times a day. By this its meant, expand, hold, don't suck the air in. Hold the air in as long as it is easily possible. Don't strain. As an alternate exercise, as soon as the expansion is complete, allow a small amount of air to escape gradually, then hold the breath for three seconds before allowing any more to escape, repeat the process until the air is completely exhausted. Think expansion and relaxation at the same time, carefully noting the areas for each.

Singers should also be careful that they distend the nostrils during inhalations; this helps to avoid that sucking action which is such a drawback to quick inflation of the lungs. The act of inhalation should be nothing more than an extension of the act of normal breathing while in a state of repose, but the fact is that the large majority of singers take their breath in a very exaggerated way, wasting energy and making a laborious task of a natural automatic function. The other extreme may be observed in a type of student altogether too common. These use about as little effort as they can. To rouse them is not an easy task. Such students seem to suffer quite unconsciously from inertia.

There are other relaxations just as important as those under discussion but the purpose of this article is to state, if possible, the relation and co-ordination of breath and phonation which brings about resonance if the conditions are right. Interference with the free action of the larynx must be avoided by systematic

study and practice of relaxation. As will be remembered, the earlier articles insisted upon sincere, spontaneous expression, and this alone will sometimes clear the way for effective tone-emission, but there are many instances where the student does not realize in how far he has erred in his expression.

A separate treatment of the question of resonance will follow this article, in which the nature of vibrations and their locations will be discussed. The first thing we may expect to accomplish is freedom of tone-emission, and the student should carefully examine himself to find any unnecessary energy. He will probably not be able to do this for himself at first, but through checking his singing by a comparison with the speech habit, he will discover many valuable truths which will point the way to a better understanding of the natural conditions of vocal usage. To recognize the elements we may wish to eliminate, and, on the other hand, recognize those we wish to develop, seems to be a method of vocal study not in general use, but it is a very effective one. By this is not meant that teachers are of little value; on the contrary, a good teacher is a tremendous economy.

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Ravishing music and masterly playing created an extraordinary impression on last night's audience at the Town Hall. The whole evening was like a fairy-story—a new world of musical experience. . . . Our concert-goers were quick to appreciate that fact. By the end of the evening quite a furore was created; cheering predominated in the applause and extra pieces had to be given.

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PEOPLE'S SYMPHONY ASSOCIATION PLANS

Robert C. Newell, President of People's Symphony Association, Replies to Inquiries Regarding the Motive Behind the Organization

The Pacific Coast Musical Review is in receipt of the following communication from Robert C. Newell, President of the People's Symphony Association explaining the motives that prompted the organizers to found this orchestra. Being absolutely impartial as to the various elements willing to give the musical public of San Francisco the best in music we are pleased to publish Mr. Newell's letter in full:

San Francisco, November 6, 1922.

Mr. Alfred Metzger,
Editor, Pacific Coast Musical Review,
Dear Mr. Metzger:

May I ask the courtesy of your columns to answer the many inquiries regarding the motive actuating the organizers of the People's Symphony Orchestra?

There is a growing interest in Symphony music in the metropolitan district of San Francisco, but aside from an occasional series of lectures with piano illustrations there has been no movement to educate the public toward a more intelligent and analytical understanding of the excellent symphony programs offered by the San Francisco and other symphony and opera orchestras that have visited us in the past.

There have been no concerts where the auditors were given a chance to identify, separately, the appearance and tonal peculiarities of the instruments, or to hear the various themes played independently by the instruments that were to play them later when the composition was played in its entirety.

Hundreds of regular symphony attendants, who are entertained and charmed by the sheer beauty of the ensemble, would be at a loss if called upon for example to distinguish aurally between the French horn and the upper tones of the bassoon; the lower tones of the violas and the middle register of the cellos; or the oboe and the English horn.

The twelve educational concerts with lectures and musical illustrations, as well as a complete Symphony program, afford a course in orchestral music of which any conservatory might well be proud.

Every music student in addition to attending the San Francisco Symphony concerts should avail himself of this educational course which, through the generosity of the guarantors, will cost for the best seats, not more than the price of one to two lessons from a first class teacher.

It is not unusual to find lessons costing five to ten dollars for one-half to one hour lessons. This course for season tickets to cost five to ten dollars for twelve times one and one-half hours.

Every concert and opera goer who is not thoroughly familiar with orchestral instruments individually and in their infinite combinations, which by the way are more difficult to distinguish, will find his appreciation much enhanced by attendance.

Please bear in mind that this series is not intended as in competition with, but rather as supplementary to the San Francisco Symphony.

The orchestra will be fifty in number, which is ample for Scottish Rite Hall.

The hall is ideal for the entertainment as it is not so large that the Conductor's comments will be lost and the acoustics are excellent for the musical part of the program.

Mr. Saslavsky's knowledge of Symphony music is, as you know, very extensive, and he is eager to refer to the second page of the circular inclosed for further comment upon the source of his authority on the subject.

Anything you can do to place this before the musically inclined will, I feel sure, be appreciated by all who are interested in the development of an interest and knowledge of music in all its branches.

Yours sincerely,
Robert C. Newell,
President

Editorial Note—We thoroughly believe that Mr. Newell and the majority of the guarantors of the People's Symphony Association are sincere in their efforts to establish an educational orchestra assisting the public to enjoy the regular symphony concerts. But our belief is not shared by any one of the concert goers we have met. Notwithstanding protestations to the contrary, the musical public believes that the People's Symphony Orchestra is organized for the purpose of opposing Alfred Hertz, and their belief is based upon the fact that practically every opponent of Mr. Hertz is a member of the guarantors. It is further claimed that the very people who said that there was not sufficient money to retain Mr. Hertz last season, find now another \$20,000 for a second orchestra. Of course, we know that Bohemian Club members wish to show appreciation of Mr. Saslavsky's invaluable services in conducting a club orchestra without seeking financial remuneration. And every fair minded music lover appreciates this generous spirit of certain Bohemian Club members in giving expression to their gratitude in such generous fashion. However, the musical public seems to think that another way could have been found to reward Mr. Saslavsky for his splendid and unselfish services. Whatever ideas we express in the editorial of next week's issue represent reflections of public opinion gathered from a number of music lovers in different walks of life. And nothing that we can do will allay a natural suspicion against any orchestral movement that includes in its supporting membership practically the combined element opposed to Mr. Hertz, even though it also includes a number of Mr. Hertz' friends. And the musical public cannot understand why friends of Mr. Hertz and also members of the Board of Governors of the Musical Association of San Francisco affiliate themselves with another orchestra, even though it protests any intention to conflict with the symphony orchestra and explains that it is supplementary. The Pacific Coast Musical Review being non-partisan in musical affairs, and being published in the interest of ALL musical people would like to see the People's Symphony Orchestra a success, although the people do not seem to consider it their orchestra.

MAIER & PATTISON RECITALS

No pianistic achievements of recent years have attracted such enthusiastic comment as the two-piano playing of Guy Maier and Lee Pattison, two artists of distinct individuality and temperament who, nevertheless, have succeeded in merging their art and personalities to such a degree that their ensemble work is declared to be well-nigh perfect.

Selby C. Oppenheimer is presenting this unique pair of musicians in two concerts at the Columbia Theatre, on the afternoons of Sunday, November 19th and Sunday, November 26th, and this will be the first time that San Francisco music lovers have had an opportunity to hear two-piano playing rendered in its highest form. Of this generation there has been only one other pair of pianists of distinction who have essayed the art, Ossip Gabrilowitch and Harold Bauer, and the few concerts they gave together were confined to the East and were discontinued when Gabrilowitch became director of the Detroit Orchestra.

At their opening concert on November 19th, Maier and Pattison will be heard in the following program: Fantasia and Fugue in A Minor, (Bach-Bauer), Variations on a Theme by Hayden (Brahms), Puppazetto (Casella), Moy Meil (The Happy Plain), (Arnold Bax), Scherzo, Opus 27, (Rachmaninoff), Barcarolle, (Rachmaninoff), Popula Dance, (Gliere), Valse, Opus 15, (Arensky), Scherzo, (Arensky), Romance, (Arensky), The Orgy (Iljinsky).

For their second concert, November 26, an entirely different program is being arranged. Tickets for both concerts are now being sold at Sherman, Clay & Co.

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The Spring Maid will call for all of the musical and dramatic resources of the Hartman-Stelndorff organization. Among the favorites who will be seen in the cast are George Kunkel, Paul Hartman, John Van, Rafael Brunetto, Robert Carlson, Lillian Glaser, Lavinia Winn, Hazel Van Hatten, Nona Campbell and Edna Malone. Matinees will be given on Saturday and Sunday.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, November 3, 1922.—As I listened to the first program of the Los Angeles Chamber Music Society—Mozart quintette for woodwind and piano, Josef Holbrooke's "Fairyländ," Charles Martin Loeffler's "Bagpipe" (the latter two for piano, oboe and viola) and to the Beethoven Septet—I thought of the peculiar, underlying unity in these four compositions, however, far apart they are historically and in style, the second and third from the first and last. And then I remembered a few words of Gleason White, the English writer, which I believe will explain the intrinsic unity of the program and its great charm. I have since then "dag up" verbatim White's remark and to me it fits well the four works, all of which are "fin de siècle" creations, mark-stones in the place where musical periods (of periods of taste) reach a climax where they lead over into new periods of endeavor.

Mozart stands at the close of the eighteenth century cycle in music. The Beethoven work, too, was born under the same sign and constellation of the musical heaven, though it foretells already the new era. Holbrooke and Loeffler are of the new-romantics, entering so forcibly the artistic arena of the final decade closing the nineteenth century. Their style of expression again is that of the musical bridge-builders who make the road into future land of tomorrow. To give, however, the remarks of Gleason White: "..... to contrive flimsy nothings, in accord with the rules of serious art, is the favorite pastime of a century in its old age, a century which has great store of exquisite trifles, impromptu fashioned with much earnest labor, spontaneous fantasies wrought by cunning and very patient hands."

Here is, much to my mind, of the musical quintessence so admirably presented at the first of twelve Friday evening programs planned by the Los Angeles Chamber Music Society. Seldom has chamber music been "humanized," freed from its scholastic fetters to such appealing degree as in that hour and a half. If the concert-givers can perpetuate this attainment then they will popularize chamber music, achieve the aim of the organization. Those who knew the artists, were ready to vouchsafe this accomplishment. That the general public, and also the professional musician to a surprising degree, and little to their honor, were absent, was, perhaps, to be expected. Now, that the nature and standard of the concerts have been established it should not happen again.

That evening it was that we listened to Edgar Allan Poe in music. Not the Poe of moaning sighs and somber character anomalies, but Poe, the graceful phantasmagorian, in style the early romantic, as Europe listened to them at the eighteenth century turn. Poe, we met, translated into chamber music by the musical brush of Josef Holbrooke, with the weird, delicate beauty of Arthur Rackham's illustrations, with the lovely "make believe" poetry of Barry of Peter Pan fame. Read Poe's lines (regrettably omitted from the program) and my expression of chamber music being "humanized" will become clearer, for it is on this poem, Fairyländ, that Holbrooke has based his musical pastel:

Dim vales—and shadowy floods—
And cloudy-looking woods—
Whose forms we can't discover,
For the tears that drip all over
Huge moons that gleam and vane—
Again—again—again—
Every moment of the night
Forever changing—
And they put out the starlight
With the breath from their pale faces.
About twelve by the moon dial
One more flimsy than the rest,
(A kind, which upon trial
They have found to win the best)
Comes down—will down and down
With its center on the crown
Of a mountain's eminence,
While its wide circumference
In easy drapery falls
Over hamlets, over halls,
Wherever they may be—
Over the strange woods, o'er the seas—
Over spirits on the wing
Over every drop of dew—
And buries them up quite
In a labyrinth of light—
And, how deep, how deep!
Is the passion of their sleep.
In the morning they arise,
And their moony covering
Is soaring in the skies,
With the tempests as they toss,
Like—almost any thing—
Or a yellow albatross.
They use that moon no more
For the same end as before—
Videlicet a tent
Which I think extravagant:
Its atoms, however
Into a shower dissolve
Of which those butterflies,
Of earth, who seek the skies,
And so come down again
(Never contented things!)
Have brought a specimen
Upon their quivering wings.

Holbrooke may have had all or part of Poe's lines in mind, perhaps, and very likely it furnished him a general programmatic background, though there is a definite thematic and harmonic flux weaving through the composition. In fact, the interrelation of melody and harmonic sequence is decided and the more unique in view of this poem. Mrs. Blanche Rogers Lott (piano), Henri de Busscher, (oboe) and Emile Ferir, (viola) gave exquisite life to this "flimsy nothing"..... fashioned with much earnest labor, cunning.....

I feel that these columns have amply given evidence of the superb art of Mr. Ferir and De Busscher, before



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so that I need not repeat myself. I should add, however, one specific instance of their artistry: that in their adaptability as to style. Their playing left nothing to be desired in any of the four selections of their tonal shading in the various compositions, their hardly noticeable, yet, nevertheless, distinct differentiation of tonal coloring, their conception of style in general, led to artistic pleasure of rare degree. Without wishing to reflect on the work of the other artists, I cannot but state that these two players, and with them Mrs. Blanche Rogers Lott at the piano, forming the "Ensemble Moderne," gave us the keenest joy in an evening of precious listening. Mrs. Lott in the Mozart, as well as in the Holbrooke and Loeffler, played with a musical finesse, with a measure of introspective music-making, from within the heart of things, as we have rarely heard. Her tone and technic seem to have grown in ease and depth of characterization, always within the borders of pianistic chamber musicland.

Much could be said of that strongly poetic rhapsody "The Bag-Pipe," by Charles Martin Loeffler, the American composer. It has epic quality that enriches the musical strength of a work, which I know from various expressions would be gladly welcomed on a future program. Though having heard it for the second time, I confess myself unable to reach its heart. It is a big musical heart, which, too, with much earnest labor and patient hands has fashioned this piece. To me it has message of great determination, a spirituality that is cosmic, just as the song of wind in the oaks on a day of powerful wind. If I can speak, analytically, at all of this composition by Loeffler then I want to point merely to the poignancy of its thought and their development. As it happens, I understand that a musician of prominence has flatly denied to this work all right of existence. Those who heard his remarks, will agree on his lack of sympathy, and eo ipso, on his amusing narrowness, considering, too, the tenor of his language.

Interesting, to say the least, this growing influx of "program music" in chamber music, as for instance shown by Holbrooke, and also by Loeffler. Loeffler's "tone-poem," for that it is, a tone-poem for three instruments, follows a poem by Maurice Rollinat (1853-1902), French writer, poet, who also sets music to his verses, in literary regards a follower of Charles Baudelaire. If Rollinat's lines are as essential to Loeffler's music, as Poe's to Holbrooke's, a quotation in the program would have aided toward enjoying, even more, this compelling composition. Chamber music is being widened in form and subject, or perhaps I should have mentioned subject first. It is a beneficial tendency which will do for the popularization of this art, which the introduction of the symphonic poem (i.e., program music for orchestra) has done toward winning the public a better understanding of symphonic music in general.

Space does not permit to say much in detail of readings given to the Beethoven septet, (Sylvain Noack, violinist; Emile Ferir, violinist; Ilya Bronson, cellist; Ernest Huber, double bass; Pierre Perrier, clarinetist; Max Fuhrmann, bassoonist; S. B. Bennett, French horn), nor of the Mozart quintette in E flat (Koehel No. 542), with the following ensemble: Blanche Rogers Lott, pianist; Henri de Busscher, oboist; Pierre Perrier, clarinetist; S. B. Bennett, French horn; Max Fuhrmann, bassoonist.

Concertmaster Noack's leadership was of the kind which has often before marked him a pronouncedly-gifted chamber music organizer. Chamber music lovers still remember the performance of this work two years ago at Little Theatre at one of his quartet concerts. The Mozart work, on the whole very lovely, though not sufficiently fragrant in style. It suffered from what might have been too much scholarly exactitude, perhaps newness of the ensemble, as also unfamiliarity of the players with acoustic conditions of the theatre. The players, too, hold themselves back too much. But it

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was true Mozart, nevertheless, especially in the oboe and piano.

Chamber music "humanized" I have called this concert, if that word could not be misunderstood. Much could be added about the difference in style and contents between the Mozart and the Beethoven, though so little distant from each other historically. Perchance I may add this "impression," which it is more than a "review," with a simile I carried away with me: Mozart—water color. Holbrook—pastel, Loeffler—etching, Beethoven—a painting in oil, of light pastoral type. Color in all of them, all of them intensely human, chamber music in the most human sense.

John Alden Carpenter's Sonata for violin and piano I heard at the last program of the Music Optimists. Muna Ana Ruzena Sprotte, the well known contralto, reminded us once more of her artistry and all-round musical culture, when she rendered the extremely difficult piano part, her son Christian, just returned from the studios of noted eastern teachers, playing the violin part. The sonata is not of casual beauty. Aesthetically it might be ranked with the early Brahms. Like in Brahms, and Schumann, the piano part is rather compact. The work does not lack continuity, but its thematic flux deviates a good deal, which on the other hand bespeaks again a superabundance of subject development. Each musical subject bears the hallmark of sincerity and strength, is unconventional though never affected. It is a pensive work one should hear occasionally to appreciate it fully for Carpenter undoubtedly has much to say. The two players deserve much credit for such a difficult selection, considering the many, much easier and more grateful path to applause they could have gone. I cannot consider the violin part as written very violinistically, hence must pay special compliment to Mr. Christian Sprotte.

Pacific Coast Musical Review readers need no special reminder of the civic value the Philharmonic Orchestra of Los Angeles possesses culturally and commercially for this community, the Southland, and indeed for the West. These facts often reiterated in this publication were forcibly brought home at a luncheon gathering in the California Club, with E. Avery McCarthy as eloquent chairman and the Advisory Board of the Philharmonic Orchestra as hosts. Walter Ballard, H. J. Rice, May Garland, Mayor Cryer, Mrs. J. J. Carter, among others, proposed suggestions which in a growing measure should make this great gift of W. A. Clark, Jr., a heart-possession of the people. Though no definite action was taken, yet the seed was sown for a movement which should bring the orchestra concerts within atendance of vast multitudes. Whatever the procedure will be, either by way of a public endowment fund, a W. A. Clark, Jr. Memorial Auditorium Building and Opera House erected through public subscription, the time is drawing near, when public, or as Chairman McCarthy voiced it, "civic consciousness" will realize the portent of Clark's artistic bestowal on this community. Brief leaflets issued by W. J. Dodd and E. Avery McCarthy, issued on this occasion will undoubtedly hasten such an awakening.

Impresario Behymer celebrated his birthday, in usual fashion. The mail, I understand, was slow in every other part of town, except at Coronado street, because his was bigger than ever. I think it needed, too, about a month's salary of a music critic to pay alone for the telegrams. I did not care to add the cables of congratula-

tations from Europe and Australia. And then, of course, books, and more books, new one, rare ones, autographed ones, and other gifts. In short, "Hee" was well-remembered by his well-wishers, fellow-managers, artists or only ordinary mortals.

Program announcements for the third pair of symphony concerts give the following selections: Rimsky-Korsakov's Scheherazade, The Mozart concerto for two pianos in E flat (Maier and Pattison, soloists) and Smetana's symphonic poem, Moldau, I heard only part of this week's symphony program, which I intend to enjoy fully at the evening performance. I understand that the Tchaikowsky Pathetique aroused great enthusiasm. Ravel's Rhapsody Espagnol, brought only conventional applause, as did the Elgmont concerto of Beethoven. I venture to say that the Ravel will be received very differently at the evening performance, when it probably will also be rendered with more color and vibrancy of phrasing. Vernice Brand, San Diego contralto, is the soloist in the Sunday afternoon concert of November 12th. She will sing the arias: Ah, mon fils, from Meyerbeer's Prophet, and the Air de Lia from Debussy's L'Enfant Prodigue.

Dr. Ray Hastings, Temple Baptist Church organist reaped warm and repeated applause after a finely rendered program including compositions of Petrall, Wagner, Chopin, Schubert and his own.

At the California Theatre Conductor Elinor celebrated Armistice Week with two phantasies of emotional and musical attractiveness. His arrangements along these lines always appeal, because they are free from the usual musical heterogeneity of material. Also he links his musical reminiscences well up, so that there is pleasing continuity in his medleys. The first of the two phantasies was devoted to older airs, under the title The Spirit of America reaching back to the time of the Revolutionary War period.

MONA GONDRE AT SECKELS' MATINEE

A unique program of Folk songs and music for the harp will be offered Monday, afternoon in the Colonial Room of the St. Francis Hotel beginning at 3 o'clock, by Mona Gondre, French chanteuse, and Elise Sorelle, composer and harpist. The recital is the second in the series of Alice Seckels' Matinee Musicales.

The rare personality and charming musical talent of Mona Gondre has made her conspicuously popular in artistic circles in New York and Boston, where she has recently repeated the success first won by this little singer in the Paris art world. Her offering consists of Folk songs of France, England and America, which she gives in costume.

Elise Sorelle plays the dual role of accompanist for Mlle. Gondre, sometimes on the piano and sometimes on the harp, and as soloist in two groups of harp selections which include some of her own compositions. Miss Sorelle is an artist of rare gifts and individuality and brings to her playing of the harp musicianship of an advanced order. She is a member of the famous Salzedo Harp Ensemble with which organization she has appeared in all sections of the country.

The joint program of these two delightful artists is as follows: Les Trois Belles Princesses (Old Canadian Song), La Jeune Servante et son vieux Cœur (Breton song, 18th century), I Remember Meeting You, (E. Lehar), Mona Gondre, Mirage (Carlos Salzedo), Arabesque (Claude Debussy), Chaconne (A. Durand), Elise Sorelle; Le Joli Tambour, (Old French Marching song), Le Petit Greoïre, (Old French Folk Tale), The Little Pig, (From the Hills of Vermont), Mona Gondre; Two Impressions, Evening, Gaiety (Elise Sorelle), Impromptu Caprice (Gabriel Pierné), Elise Sorelle; La Mort du Roy Renaud (Song of the Middle Ages); L'Inutile Defense (Jean Jacques Rousseau), There Was an Old Woman (Mother Goose Rhymes), Mona Gondre.

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BELGIAN ARTIST TO BE HEARD HERE

The Chamber Music Society of San Francisco announces with great pleasure the engagement of Emile Ferir, the brilliant Belgian viola Virtuoso who will assist in the Society's next concert at Scottish Rite Hall, on Tuesday evening, November 28th, in a most unusual program of rare beauty.

Musical authorities throughout this country and abroad have acclaimed Emile Ferir, as being supreme among the viola players of the world. His achievements on his chosen instrument have been as remarkable as those of any of the world-famous pianists or violinists on theirs.

Mr. Ferir was born in Brussels in 1873 and at a very early age entered the Brussels Conservatoire where he became a student of the viola under the tutelage of Firket and Ysaye, and where he won the first prize in recognition of his phenomenal talents. Mr. Ferir later became a member of the celebrated Lamoureux Orchestra in Paris, going thence to the famous Scottish Orchestra in Glasgow, where his success was so stupendous that he was engaged in London as solo viola player of the Queen's Hall and Philharmonic Orchestra. In 1903 Mr. Ferir became the solo violist of the Boston Symphony Orchestra and remained in Boston as a member of that orchestra for many years, always distinguishing himself as a viola soloist, invaluable orchestral member and most remarkable chamber music artist as well. After the disruption of the Boston Orchestra, Mr. Ferir became the solo viola player of the Philadelphia Orchestra, where he remained until the Los Angeles Philharmonic secured his services and where he is now active in the same capacity. To hear Mr. Ferir play the viola is like listening to the perfect velvet tones of a most magnificent contralto voice.

Mr. Ferir will be heard with the Chamber Music Society in the following program: Mozart, Quintet in G Minor, for two violins, two violas and cello (by request); Debussy, two movements from the G minor Quartet for strings; Brahms, Quintet in G Major, for two violins, two violas and cello.

There will no raise in the scale of prices and the seats can be secured at Sherman, Clay & Co., for \$2.00 \$1.50, \$1.00.

PRIVATE SONG RECITAL

Miss Doris Crawford, daughter of Dr. and Mrs. A. K. Crawford, was presented at a musicale on Sunday, November 5th, in conjunction with George Gernhart, at the home of Mr. and Mrs. R. B. Swayne, of Oakland. Miss Crawford's voice is a resonant mezzo, with a very considerable range. Her program consisted of three groups of delightful numbers, the most noticeable of which were "Sink, Red Sun" and "Air de Salome," Herodiade, (Massenet). She was accompanied by Marion Swayne a pianiste of much promise and whose solo work showed her mastery of tone and technique. Mr. Gernhart gave great pleasure with his excellent work in Handel's "Arm, Arm, Ye Brave," from Judas Macabees, and in a group of the lighter ballads. Sharing the program with them were Mrs. Josephine Swan White, in a group of cantillations, and Mrs. Esther Church Porter who read a number of original poems.

ANNIE LOUISE DAVID BUSY ON THE COAST

Annie Louise David, the distinguished American harp virtuosa, who has been on the Pacific Coast since the early summer and in California since September, is very busy and has appeared in a number of concerts, including a recital at the College of the Holy Names in Oakland, in a special musical program at Memorial Church, Stanford University, with Warren D. Allen, University Organist, in a Harp recital at Norte Dame College of Music in San Jose, at the School Teachers' Convention in the Greek Theatre and at a recital in the Hotel Claremont Ballroom in Berkeley with Gabrielle Woodworth, soprano, on Thursday evening, November 2nd.

Other dates booked for Mme. David on the Coast, include concerts in Modesto, Piedmont, Monterey, Los Angeles, San Antonio, Galveston and New Orleans. In Los Angeles, Mme. David is to appear with Lora May Lampont, in Monterey with Louis Persinger, in San Antonio with Mary Jordan, and in Piedmont with Norville Alvarado.

Following the Stanford University Concert, which was the opening event of the new academic year, the Palo Alto Times had this to say regarding Mme. David's playing:

"A revelation of beauty and the unexpected emotional power of the harp was given to the large audience in the Stanford Memorial Church last night by Annie Louise David, one of the country's finest harpists. Although the harp is one of the oldest of instruments, we are seldom given an opportunity to hear it, except for a few moments in the orchestra. Perhaps this explains the general feeling that the harp as a solo instrument is inadequate, but any who heard Miss David's playing will know this to be a fallacy. She puts fire and passion into her playing as well as grace and charm. This, the first movement of the Concerto in B Minor roused her hearers to wild enthusiasm. This Concerto, by Margaret Hoberg, hitherto known as a song writer, was written for Miss David, and the difficult arrangement of the organ was made by Warren D. Allen. The work shows a skillful workmanship and melodic beauty, especially in the Finale, that make it altogether charming. Miss David played five unaccompanied numbers, in which her technique in difficult passages was so skillful as to be forgotten in the artistic effect. The ornamental and elusive delicacy of Debussy's Clair de lune is suited to the harp. Loukin's improvisation was full of contrast and perfection of

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technic. A quaint and charming number was an old French Dance by Grandjany, whose unique effect was made by consecutive fifths. The Memorial Church gave the audience no opportunity to see the very attractive artist, but her personality could be distinctly felt in her playing, and that is surely the test of an artist."

Mme. David will leave the Pacific Coast for the East about the middle of November to continue her bookings for the new season on the Atlantic Coast. Her success in the far West is so marked that Mme. David has decided to return every summer to remain until late fall.

SECOND POP CONCERT

Under the direction of Alfred Hertz the San Francisco Symphony Orchestra will give the second concert in its Popular Series tomorrow afternoon in the Curran Theatre, presenting a program of light numbers which includes the Ruy Blas Overture of Mendelssohn, Liszt's second Hungarian Rhapsody, the third movement of Raff's Lenore Symphony and a selection from Wagner's Die Meistersinger. Other shorter items programmed are the Valse Triste of Sibelius, Delibes' Sylvia Ballet Suite and the Pas des Flammes from Glazounov's Ruses d'Amour, the latter number containing a charming obligato part for violin and cello which will be played by Louis Persinger and W. V. Fener.

The third pair of regular symphony concerts will be given next Friday and Sunday afternoons in the Curran Theatre, the feature of the program being the first performance in San Francisco of Leo Sowerby's Suite of Ironies, also known as A Set of Four. Sowerby is one of the most successful of the younger American composers, having been the first to win the coveted scholarship in the American Academy at Rome, where he is now continuing his studies. The Suite of Ironies will be the first of his symphonic compositions to be heard in San Francisco and symphony patrons may look forward to somewhat of a revelation in the humor, parody and striking effects obtainable through modern instrumentation. The remainder of next week's programme will consist of Beethoven's Fourth Symphony and the Prelude and Love Death from Wagner's Tristan and Isolde.

Arrangements have just been completed for the first performance in San Francisco of Mahler's Fourth Symphony. This gigantic work, which calls for a soprano solo, will be given at the Fourth Pair of concerts with Mahel Riegelman singing the solo part.

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CLYDE F. MOHLER SCORES SUCCESS

Clyde F. Mohler, lyric tenor, who has recently made his residence in Los Angeles, but who formerly was a San Franciscan, appeared before the To-Kalon Club at the Fairmont Hotel on Tuesday afternoon, November 7th, and scored a decided artistic triumph, because of the flexibility of his voice and the intelligence of his interpretations.

This recital was in the nature of a homecoming for Mr. Mohler, as he lived for some time in San Francisco and was heard there in former years. He is a pupil of Nelson Burritt, with whom he studied three years. Then a period of work, covering three years, followed with William Wade Hinschaw in Chicago. Later he studied in San Francisco with Herman Perlet, who founded the San Francisco Chamber Music Society. Under Mr. Perlet's baton Mr. Mohler was brought out in the North in The Rose Maiden and did recital work and held church positions, one of which was the Baptist in Oakland. Since leaving San Francisco, Mr. Mohler studied with H. D. Mustard of New York and this summer coached with Arthur Burton of Chicago. Many people of the Bay region will remember Mr. Mohler's successful recital in Oakland in June, 1921. It was given at the Home Club and was a real success, I have been told.

The program was as follows: Recompense (Hammond), In Fountain Court (Russell), To a Hill Top (Cox), J'ai Pleure en Reve (Hue), L'Heure Exquise (Poldowski), Tes Yeux (Rabey), Paysage (Hahn); Etude de Concert (MacDowell), Arabesque (Leschetizky), O Sleep Why Dost Thou Leave Me (Handel), Ave Marie (request) (Schubert), Pastorale (Veracini); Un Doux Lien (Delbruck), L'extase langoureuse (Debussy), Le Baiser (Goring-Thomas), Chanson Norvegienne (Faurand); The Time of Parting (Hadley), Dawn (Curran).

Mrs. Hazel Weimer ably interpreted two piano solos and played all the accompaniments with fine judgment.

EXCEPTIONALLY FINE ENSEMBLE CONCERT

The Hilger Sisters, Elsa, cellist; Maria, violinist; and Greta, pianist, will give a concert of ensemble music at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, November 15th. These young ladies come highly recommended by some of the foremost music masters of the world and have attained a most enviable reputation throughout the European and eastern music centers. They have received the praises of critics and musicians as well as the musical public, and are sponsored here by such serious and able judges as the faculty of the Dominican College of San Rafael. It is to be hoped that our students will find this event of sufficient interest to honor it with their support.

GADSKI

(Continued from Page 1, Col. 2)

In Berlin Mme. Gadski was sumptuously entertained by the Baron von Kleydorff, of the American Busch family, known on the stage as the baritone Franz Jgenieff. At this home Mme. Gadski's daughter met her fiance, Ernest Busch, an American, whose mother is now the wife of Mr. Rycken of Holland. Musicales and receptions were given in honor of Mme. Gadski by Mrs. Williams of New York, and at the homes of von Kleydorff and Busch-Rycken.

A dinner in honor of Mme. Gadski was given by the American Naval Attache in Berlin, Commander Bechler, on which occasion all of the members of the American Embassy were present. Two days later she was the guest of honor at a dinner and reception given for her by the American Ambassador, Alden B. Houghton, at which many Americans and the entire American diplomatic corps were present. Among the distinguished guests was Governor Montague of Virginia.

Mme. Gadski sailed from Hamburg on September 19 and enjoyed a pleasant voyage in spite of exceedingly rough weather—thanks to a miraculous cure for sea-sickness which consists of nothing more than a small flat bottle filled with mercury and suspended over the solar plexus.

Mme. Gadski plans an extensive concert tour for this season, her programs to consist of the German and other classical songs in English, songs by American composers and excerpts from the Wagner operas for which she is so justly famous.

Her New York recital will be held in January.

FAMOUS ARTIST AT AUDITORIUM

Marcel Dupre, the famous organist of Notre Dame Cathedral, Paris, will make a single appearance in this city at the Exposition Auditorium, Tuesday evening, Nov. 28. He is making his first trans-continental tour and has been secured by the Auditorium Committee of the Board of Supervisors to play upon the great municipal organ on this occasion.

No organist of this generation, it is said, has won so many honors as Dupre. At the age of twelve he was appointed organist at the Church of St. Vincent at Rouen, his native city. At nineteen he won the first prize for piano at the Paris Conservatory; at twenty-one the first prize in counterpoint; at twenty-three the first prize in organ, while a pupil of Guilmant, Widor and Vierne. At twenty-eight he won the highest prize offered by the French government, the coveted grand prix de Rome, with a cantata for mixed voices and orchestra, entitled "Psyche." At thirty he became organist at Notre Dame Cathedral, the most desirable post of the kind in Europe.

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Pacific Coast Musical Review

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VOL. XLXXX No. 7

SAN FRANCISCO, DECEMBER 1, 1900



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TWENTY-SECOND YEAR

BY WAY OF INTRODUCTION

We are again standing at the threshold of a new music season in California. The Pacific Coast Musical Review has the proud satisfaction to look upon twenty-one such music seasons. And we feel certain that the readers of this journal thoroughly appreciate the assistance they have had in the remarkable progress and advancement of music which California has experienced during the twenty-one years of continued activity of the Pacific Coast Musical Review. Among the problems which this paper has aided in solving may be included the following: The foundation of two first class symphony orchestras in San Francisco and Los Angeles; encouragement and improved conditions regarding resident artists and students; inauguration of ambitious and artistic out-door music festivals; faithful co-operation in the organization and maintenance of a representative Music Teachers Association and a Federation of Music Clubs; special recognition of the resident teacher and student by continued recording of worthy students recitals; protection of the musical profession against unjust licensing and taxation; recognition of worthy activities without regard to advertising.

There are other matters important to musical progress which the paper has endeavored to solve, but the above named are enough to justify the twenty-one years of service which the Pacific Coast Musical Review has given to the profession. At the beginning of its twenty-second year it is only fair that the paper should give its readers an idea what it is trying to attempt to do in the next decade. One of our greatest ambitions ever since the inception of the Pacific Coast Musical Review has been to bring together all musical elements in California, specially those of San Francisco and Los Angeles. Our desire in this direction has been thoroughly accomplished thanks to the assistance of Bruno David Ussher, our Los Angeles representative. We began this cementing of musical friendships when we spent seven months in Los Angeles during the year of the great fire and we believe to have accomplished the most difficult part of our enterprise during the last two years. At present San Francisco artists are heard in Los Angeles and Los Angeles artists are admired in San Francisco. Mrs. Lillian Birmingham was elected president of the California Federation of Music Clubs, the majority of whose membership resides in Southern California, while Mrs. Birmingham is a San Franciscan. This in itself shows that the efforts of this paper in bringing the North and the South together have not been in vain.

While the greater portion of the twenty-one years of the paper's existence was devoted to the musical welfare of San Francisco, the next ten years will be devoted to the musical advancement of California. The first step in this direction will be the organization of a Pacific Coast Artists Association whose sole aim shall be the recognition of first class artists residing on this Coast and securing for them a proper standing and sufficient engagements to establish annual concert tours in all the Pacific States, and indeed in all the States west of the Rocky Mountains. Part of this campaign will consist of a persistent effort to see the completion of the San Francisco Grand Opera House, together with the founding of a permanent civic opera organization. This no doubt will eventuate the encouragement of a Los Angeles Grand Opera House, and the augmentation of the San Francisco company to a California grand opera company.

During this decade we wish to conduct an intensive campaign for the encouragement and recognition of meritorious California composers operatic, instrumental, symphonic, vocal, ensemble and in fact any endeavor in the field of creative art. It is our desire to organize a Pacific Coast Artists' Association, and we feel that we may be assured of the hearty co-operation of the profession and musical public. In Los Angeles, and Southern California in general, there already exists a number of first class choral and oratorio societies, as will be seen upon another page of this edition. San Francisco, however, barring the Loring Club and the organizations across the bay under Paul Steindorff's energetic leadership, has no bona fide oratorio society. We want to see to it that San Francisco will be able to rejoice in the possession of a genuine oratorio society under the direction of a conductor specially suited to this work, and who has absolutely nothing else to do except teaching, but look after the interests of such an oratorio society. This will give resident artists additional opportunities for public appearances.

The Pacific Coast Musical Review is absolutely determined to assist in ridding the public concert platform of mediocrity, and we expect the co-operation of teachers and music clubs in the attempt to discourage beginners from accepting public engagements before they are artistically qualified to do so. We want to begin a movement that professional artists should not accept engagements for nothing, or ridiculously low remuneration. In the next decade we especially wish to dedicate our influence and services to the improvement and cultivation of the best of music in our public schools for which purpose we intend to establish a special department under the supervision of someone suited to this work. We also intend to continue our campaign in behalf of summer festivals and summer music in California. We do not understand why there should be a cessation of musical activities in California. We should have summer symphony concerts in the North as well as in the South. We should have summer opera. We should have summer concerts. Indeed our activities should never discontinue during the year, and vacation time should only apply to individuals but not to the profession as a whole.

Now this is part of our campaign for the next decade. In order to bring every one of these aims to a successful termination we need the co-operation of the profession and public. Above all we need an increase of our subscription list. We expect music clubs, the music teachers association, individual music teachers, music schools, amateur orchestras, choral societies, and public school music teachers to co-operate with us in the increase of our subscription list. The first opportunity we have we shall begin a State-wide subscription campaign which will include all of these elements. During the last twenty-one years every one interested in music has had an opportunity to follow the work of this paper, and every one should know that their confidence has not been misplaced. We have always been fair and just to everyone, and if any one has any grievance he will find upon due investigation that we are not to blame. One thing we shall always adhere to. WE WILL NOT FALSIFY THE FACTS BECAUSE SOMEONE MAY ADVERTISE IN THIS PAPER.

Upon the heels of launching our state-wide subscription campaign we will start the organization of a Pacific Coast Artists' Association upon the request of a number of resident artists and music patrons. You will easily see that the success of our ambitious program for the next decade rests upon the fact that everyone interested in music should read this paper. We do not like to hear anyone tell us that some one said he or she didn't know of the Pacific Coast Musical Review. We want the name and address of every musical person who is sufficiently interested, and consequently sufficiently intelligent, to follow the fortunes of California's musical profession. And we assure you that nothing will be impossible for us to accomplish in the way of progressive measures in behalf of music when we can get to the eyes of the ENTIRE musical public. If our past efforts have proved that we are entitled to the confidence of our readers, we feel certain that we do not ask too much. If on the other hand our past services have not proved to be of benefit to the profession, then we have no right to appeal for co-operation. However, our conscience is absolutely clear, and we feel that we shall be able to bring our plans during the next decade to a successful conclusion, provided that a kind Providence will permit us to live that long.

PUBLIC AND SYMPHONY CONCERTS

Upon another page of this edition will be found an announcement of the purpose of this paper to decide once and for all whether the musical public of the Bay Cities is in favor of retaining the invaluable services of Alfred Hertz as head of the San Francisco Symphony. The editor has always been opposed and will always be opposed to the custom of contributing the means to guarantee symphony concerts to any city by way of private subscriptions. We do not think that the musical public of any American city wants CHARITY, and we furthermore do not think that such charity is necessary when efforts are made to secure the support of enough people to make symphony concerts self-sustaining.

The only reason why symphony concerts had to depend upon private guarantees in America was due to the fact that the lack of confidence in the general public by those in charge of great musical educational affairs have caused the failure of sustaining symphony concerts without the aid of private capital. It is true that in Europe the Government is called upon to pay the deficits created by lack of adequate public contributions. But in Europe prices of admission are less than in America, and the cities as a rule are not blessed with the great numerical strength of the musical public in American cities.

The Pacific Coast Musical Review bases its confidence in the ability of the musical public of the Bay Cities to sustain its own symphony concerts upon the fact that within a radius of twenty miles there reside considerably more than a million people. If we base our musical public upon only ONE per cent of the population we have more than TEN THOUSAND music lovers in this territory. And if the Pacific Coast Musical Review can succeed to combine these ten thousand music lovers, then there is no necessity for charity toward the public by leading wealthy business men.

The people who enjoy symphony concerts most, ought to have the most to say as to who should conduct these concerts. Just because a few wealthy people are called upon to contribute toward the general culture of a community is no reason why they should possess the authority to DICTATE to the musical public which conductor they should like. Now, if the musical public wishes to have the exclusive choice as to whom they like as conductor, they MUST SUPPORT THEIR SYMPHONY CONCERTS WITHOUT THE AID OF WEALTHY PEOPLE. We do not mean that wealthy people should be excluded from contributing their share to the concerts, but the musical public should not have to depend upon wealthy people for its enjoyment. THE PUBLIC IS WEALTHY ENOUGH TO SUPPORT ITS OWN SYMPHONY CONCERTS.

SUCCESS IN SINGING

BY JOHN WHITCOMB NASH

THE INFLUENCES OF DICTION

In the prosecution of any undertaking the material and tools are important items of consideration. It is singular that so little significance is given to these items by the average student of singing.

The raw material is available in unlimited quantities, and is none other than the air we breathe; but the very act of breathing must conform to certain conditions if the prepared material (which we call vocal tone) is to be fit for the purposes of song.

There be those who claim that the air which we breathe into the body undergoes certain changes which give the breath itself certain properties of life, without which vocal tone would be impossible. The author inclines to the belief that the organs operate through the intelligence upon the breath and that the changes of temperature and chemical composition of the breath in exhalation are better adapted to the formation of vocal tone than would be the case in the use of atmospheric air. To go further than this would only be a matter of conjecture.

The singer should realize that he is responsible for the quality of the prepared material. Its texture will be governed by the state of health, by taste, discipline, culture and perhaps his ancestors. Most singers are capable of producing a very valuable and beautiful article, but there are those, who through misunderstanding, do not possess the knack to get marketable results in the matter of quality.



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Have Aroused Such Universal
Interest in California

Sometimes the singer is a poor judge of quality, and sometimes he is not familiar enough with the machinery used in manufacturing. Vocal machinery stands lots of abuse, but if not properly used it is bound to look for trouble, but there are many singers using brakes on an uphill pull. Unusual sounds are danger signals to the experienced mechanic, and if he be a good workman he will investigate immediately. Unconsciously, many of us have not accustomed ourselves to listen for sweet running mechanism, and to severely question the presence of little breaks and knocks; instead, we use another adjustment, which, at best, is only a makeshift, and which soon proves our undoing.

Let it be remembered that the simplest adjustments will always give the best results. The substitute for force is support. Our finished product is known as expression, and the machinery must be set in motion by no other impulse than that of sincere expression; we shall improve the product by an insistence of cleaner cut use of the tools which is called skill.

Skill in manufacturing the raw material is largely a matter of ease, smooth use of the breathing machinery. The capacity of this machinery is likely to be increased by the use of these principles of ease and smoothness. Specific instruction in breathing, and the acquisition of resonance is discussed in other articles under those

headings. Skill in the use of the tools is a matter of drill and relaxation. Relaxation is another subject which calls for special discussion.

In the manufacture of vocal tone, the vocal cords play a similar part to that played by the spark plug in the gas engine. They generate the tone. Beyond this, it is not necessary for the student to investigate—in fact, the vocal cords should be let alone. Mental demand is all that is necessary to bring the parts into play. If we study the effort of the voice, we can eliminate the explosive effect which is known as "glottic attack." It is very undesirable, and in most cases the intelligent student gets the material (vocal tone) flowing freely without it.

The first operation then is generation, after which the tone flows directly into a wonderful mould. This mould is capable of a very large variety of shapes. The principal shaping element is the tongue and while the sides (buccal-tissue or cheeks and the focusing orifice (lips) are capable of movements, which affect the shape, and to a limited extent, the texture, it will be found that the best results are obtained by relying entirely upon the tongue for the purpose of shaping the material into vowels. How they sound is the only criterion of their values.

It should be remembered that these vowels are still material; their shape can be retained, or melted into other shapes just as long as the raw material holds out. In replenishing the machine with raw material, a variety of adjustments are possible, all and any of which may be the cause of changes in the quality of the product.

Vocal-tone is the medium of spoken or sung language. The vowel shapes give this tone peculiar significance in connection with other shapes and certain beginnings and endings. But the tone itself as it exists in total development. Vowels are the sound element, the tone vehicles; they carry the tone. They are recognized by their sound shape, as such sounds are manifest in connection with ideas. The symbol of an idea is called a word, and these words in connection with others, constitute language, which may be oral or written. The vowel in itself is not the symbol of an idea, and this fact is a stumbling block to the student of voice because he finds little to express or be sincere about in uttering a tone which has no language meaning.

Another property vowels have in common is that of blending into one another without interruption. This operation is a most important piece of practice material, but it takes quite a little understanding because the breath impulse, the necessary relaxation and the high resonance must all be operative. The process is called vowel equalization and it is very essential to the performance of a pure legato, but it is only brought to its highest purpose by the very best workmen.

Now, the mouth, or as it is physiologically known, the oral cavity has another function of purpose and interest to the singer; that of resonating or amplifying the tone. The oral cavity is one part or section of what is technically known among musical instrument manufacturers as a double resonator; the other part being known as the nasal cavity. Both cavities open from and into a chamber which is called the pharynx. This is that open space above the vocal cords which extends up back of the soft palate. Any distortion of this chamber by reason of muscular energy, either in the soft palate, the root of the tongue, or the walls of the pharynx, is fatal to free tone-emission. The engineer might term such energy "lost motion." The cure-all for these interferences is relaxation.

What is called nasal-tone is the result of cutting off this upper chamber by a thickening of the soft palate, or a rigid condition of the walls of the pharynx. Nasal-tone is often confounded with nasal resonance. Now, nasal resonance, is probably the most beneficial influence in the training of the voice, as well as being one of the most neglected. The reason for this neglect is that it is so little understood, although it is comparatively easy to work out.

The upper chamber has nothing to do with shaping the vowel, but it increases its brilliance and its carrying quality. A comparatively small tone which is characterized by "high resonance" can be heard in the remote parts of the largest auditoriums.

The average speech of the ordinary American contains this high resonance and if it be insisted upon without forcing, it will be beneficial in removing the false vibrations from the throat which act as brakes and give the voice a heavy quality which is difficult to control.

The vowels should be practiced in cycles, the student insisting upon relaxation and the use of the upper or nasal cavity for the purpose of equalizing the quality of the vowels. Yes, there are many other qualities attributable to the influence of the judicious use of both sections of the double resonator but they have no place in this article.

Pure vowels will be recognized as such and should be insisted upon. Practice should be at the usual speaking pitch. Sustained mental direction is necessary to get results, but it should be recognized that tone is something to listen to, and the way it sounds is all important. The ear is the source of the singer's development. The tone should be soft; never forced; never held back. A small tone is complete in itself. It is not a large tone with a part of it withheld.

It has been customary among the large majority of students to practice almost entirely upon the Italian "a." Such practice defeats the purpose of study, for study is a matter of comparison; comparison of values as they become apparent to the ear. If the student will learn to sustain "e" as in knee with relaxed throat and good control, he will identify that fine-edged, floating quality which seems to be the embodiment of the principal elements of the singing voice. When this quality can be recognized, the student should, move smoothly and quickly into one of the other vowels with-

out disturbing the "sound-center" or the high resonance. Sound-center is a term denoting the sensations of tonal vibration as to their position in the mouth. If a student can consciously locate these vibrations, it is a great help to vocal understanding and control. To those sufficiently advanced, I would say it is of great value to so focus the tone that all vibrations are located in front of the eye teeth and above the line of the upper teeth. This, as a general usage, will bring the student into line with the principals of tone-emission which are suitable for the purposes of lyric diction. Lyric diction will be found to constitute a splendid foundation from which to build a most comprehensive vocal technique. So much for the vowels which we have seen are the materials of vocal-tone.

Of but slightly inferior importance to the tone itself is the use of the articulators, or as they are commonly called the consonants, for they can be so used as to mar the most perfect tones. Then again, some of them are capable of lending very brilliant qualities, which, by intelligent study and practice, may be made a permanent part of the singer's technique. Understanding seems to be what is most needed in the prosecution of any study, and students of singing seem to be more handicapped than their fellow-students who have made instrumental study their line of development.

To know the value of the consonants and their influence would be to fill a good sized volume, but we will take two or three for illustrative purposes. The aspirate "h" is of great value in filling all vowels. The aspirate is usually regarded as an initial only, but if you will insert it between a vowel and the consonant which follows it, you will probably get a good idea of the correct breath impulse, with its characteristic expansion at the waist line. Remembering that tone must be judged by the way it sounds, the carrying of the essential vowel tone blended with the added breath support of the "h" will bring the student to a fuller appreciation of the possibilities of the vowels as tone vehicles.



MISS LEONA RHOADS
A Very Apt and Gifted Artist Student of Mme. Isabelle Maykas, Whose Fine Soprano Voice is Occasionally Heard at Prominent Musical Functions of Both a Private and Public Nature

Again, precede "e" as in knee, with the consonant "n"—now, listen carefully that the vowel is sound-centered as nearly as possible where the "n" is articulated, and you will find an added freedom if the consonant is articulated with the tip of the tongue only. In this connection, it should be stated at once that tongue consonants l, t, d, n, r, should be touched as lightly as possible without any energy at the root of the tongue. Most students will find this easy with the exception of the letter "r," and that one sometimes entails weeks of study before it can be freely articulated and without disturbing the sound-center of the preceding vowel; but all students should insist in the very earliest exercises that the root of the tongue be absolutely free from energy. As Shakespeare says, "Reform it altogether." Tip-tongue articulation is essential to free tone-emission. Without it high resonance is impossible. Experiment; see if you can sing the word "world" with relaxed throat through five degrees of the scale without "reaching" for the final consonants that close the word. The essential sound on all tones will be "ah" though neither of these letters appear in the word. There must be no vibrations along the lower teeth or at the back of the mouth. Difficult? Not a bit of it, if you understand it, but it is a common violation of the principle which calls for uniformity of tone through all phrases.

The singer who will bring his vowels into classic shape; that is, well resonated and extended, will soon learn more about effective vocal usage than would be possible with any system of "placement." The big danger is that you will try to place your voice in spite of the admonition not to, instead of trying to give sincere expression in your own way. There is no substitute for sincerity of expression and life in the tone. Life is usually to be found in the tone when the tone is an expression of one's personality.

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THE SINGING VOICE

By MARY COONAN McCREA

It is commonly said that no profession contains as many charlatans or practices so much humbug as the profession of voice teaching; and when one considers the great army of voice students many of whom are gifted, struggling and sacrificing year after year to attain success, and the few who realize their ambition or who can even sing beyond the age of thirty, one must acknowledge that there is reason for this assertion.

In no other profession do its members disagree among themselves as do the teachers of voice.

No body of students drifts about from teacher to teacher as do vocal students. Why is this? It is because the teaching of singing is usually guess work and the student finding herself without a definite system to work upon, becomes confused. With her head full of technical terms and fine phrases which sound learned but mean nothing, she comes from her lesson without one really definite idea of what she is expected to do. Sooner or later she becomes disheartened and takes herself to the next one hoping that in some indefinable way order will come out of chaos. She is quite sure that every teacher has a different idea about voice production, and that though the study of violin or piano has a scientific basis to rest upon, the voice has not; all of which proves that there is no study in which people use so little common sense as in the study of voice.

She has been told that each voice is individual and must be treated in a different way. One voice is individual in so far as color or timbre is concerned, just as one speaking voice differs from another; but though each may have contracted different faulty mannerisms, the organs and muscles that make and control tone,

very first lesson. But it is here that the greatest mistake is so often made—a mistake which in itself seems negligible but which if persisted in dooms the singer to rigidity of throat all her singing life and ultimately shortens her career. It is, that while interest is focused on intake or release of breath, little or no attention is paid to the release of the throat before breath is taken in.

Now the only way that breath can go in and out is through the throat and we know that rigidity closes it. Try to gargle. We close the throat so as not to swallow the liquid. Relax, the throat opens and we lose it.

Watch the average singer take a breath. Even the very thought of the act of singing causes her to unconsciously contract the throat an instant before the attempted breath is taken. One may as well try to fill a bottle when the cork is stuck fast down in the neck as to get a good breath with a partially closed throat. She may not be conscious that the throat is closed but the accompanying strained appearance of the neck, jaw and eye tells the tale and the character of the tone which follows confirms it.

A faulty manner of breathing makes impossible the legato which is as essential to voice as to violin. Without it the notes cannot join and the singer is harrassed in an effort to manage her tone, yet give her attention to the text of the song. It is not sufficient that the teacher prate relaxation. One must be taught how to relax. One must be taught that pushing and contracting the breathing muscles does not necessarily mean that breath is being taken in. She must understand that during proper inhalation there is no sensation of strain in the diaphragmatic and intercostal muscles, even during the conserving of breath; but rather that of a comfortable, steady pressure while the shoulders, neck, jaw, tongue and eye are at rest before and during inhalation and exhalation. The student will find

work on which rests bel canto, which literally means beautiful singing and which in reality is ease of production and purity of tone.

THE MACDOWELL COLONY

Up in the New Hampshire woods, where Mt. Monadnock dominates the landscape is the "Dream Come True," of America's composer, Edward MacDowell. What once was the ideal and idea of one man, is now, through the untiring zeal of Mrs. MacDowell, a realization for the creative artist of America. From the little farm, with its log cabin, where MacDowell composed much of his music, has grown the Edward MacDowell Association, Inc., which has an area of about five hundred acres, and a number of studios in the surrounding woods, where the creative artist has a chance to find, in the peace and restfulness of the place, an opportunity of doing the work which his inner soul craves. And strange as it may seem, the apparent laziness which one would think native to the quiet of the woods, has just the opposite effect, and is conducive to the most intensive efforts of those who have the advantage of using it. People like Edward Arlington Robinson, Theodore Maynard, the English poet, Marion Bauer, the American composer, and many others testify to the added work they do under these surroundings, and American Music, Art and Letters, are enriched by the results of the Peterboro idea.

The word colony does not imply, as it would in a city, a group or cult. The only possible card of admission is recognized merit, whether because the colonist has already done some big recognized art work, or has letters of real recommendation from two established peers in the art world of which he is a follower. It is



ANNA YOUNG

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PEARL HOSSACK WHITCOMB

The Delightful Soprano-Soloist Whose Numerous Engagements for This Season Will Include Her Among the Most Active of California's Concert Artists

number the same and are in the same relative position in each human being. Though they may vary slightly in size and strength, their normal action in proper production is practically the same in all cases. Therefore, as voice production is a matter of muscular action directed by the mind, the teaching of this art can be reduced to an exact science—as exact as human muscular control can make it. Once control has been attained, the singer is free to express any emotion. It is then that the individuality of the singer asserts itself.

Does the master of piano or violin use a different technic for each pair of hands or arms, though they may differ from another in size or strength? He does not. Knowing that to obtain lasting results there must be a good technical foundation he sets about developing muscular control until there is a condition of balance—weight without strain and relaxation without collapse. Through a constant application of these principles the various individual bad habits will disappear—yet the same definite directions have been given in each case.

We would look with suspicion upon a teacher of these instruments if he ignored such instruction—yet when we go to the teacher of voice it does not occur to us that we must be given these same definite principles in order to produce a lasting good tone.

All good teachers of singing agree that the basis of tone is breath; without it the vocal bands could not vibrate and set up sound. For speaking we automatically take in enough breath, but for singing a greater amount must be taken in and conserved. Singing is more sustained, louder and pitched higher than is the speaking voice and a corresponding increase of breath pressure is demanded.

All good teachers, knowing the necessity of increased breath support insist on its application at the

that the sensation of giddiness, exhaustion or a dry throat never accompanies proper breathing and that over filling prevents control.

It is not size of breath that counts but rather the control of the muscles which conserve it. It takes comparatively little breath to make tone, but that breath must flow with steady balanced pressure. When we breathe deeply the diaphragmatic and intercostal muscles expand the ribs and so long as they remain expanded air will be retained. At first the student may find these muscles unused to control and subject to collapse. She must set about strengthening them with exercise, until, in time, after expanding, they will recede so slowly and evenly, that the air will be pressed out in a lasting steady stream. The beginner must not become discouraged when she finds that the faulty singer can retain breath and sing a longer phrase than she, for observation will reveal that the former has economized her out-going breath by throat contraction at the expense of tone, pronunciation and expression. Thus it is that the pupil must be first taught how to inhale and exhale deeply, calmly, quietly; and not until this has been thoroughly understood must she be allowed to attack her tone. Gradually she will acquire the sensation of resting the note upon the out-going breath. She will be free to attack her consonants and vowels with vigor, yet without strain, and the tone will take care of itself—there will be no need to doctor it with "nasal resonance" for it will be pure and easy and will sing of itself.

Though at first the way may seem long, for there are no short cuts, the student will not lose courage for she will see a reason and a result for each step of the way, content that she is building an unassailable foundation.

That these principals form the basis of correct voice placement is incontrovertible. They are the ground-

not a question of financial fitness, but of artistic worth, and the amateur or dilettante need not apply. The accommodations are still limited, and will never be really extensive, so it is a badge of honor to be a colonist for a short time. The creative musician finds the quiet a thrilling inspiration, so does the poet and dramatist, and in the evening, after the daily work is over, there is always the stimulating association of kindred spirits which proves a stimulus for the next day's work.

Mrs. MacDowell has helped bear the financial burden of the Colony these many years, and it is only recently, that the "Colony League" has been organized, and it is growing rapidly all over the country. This short article is not an appeal for membership but, while there is half a chance, it behooves me to speak of the League. As Americans and keenly interested in the art life of our country, it is up to us to know of the efforts made towards its real development, and foremost in its growth stands the Peterboro Ideal. To realize a dream financial assistance is essential, and the many small contributions are keeping the art fires alight.

To list those who have worked at Peterboro, would be literally too lengthy a task for the space of this short appreciation. But it is well worth knowing that it includes some of the most representative names in the Annals of American artistic endeavor, and will continue to help encourage the young creative talent, with a message for the world. In that way, an American Idea will be brought to fruition, and the work of America's foremost composer will be a beacon light to uncounted artists who are following his ideals. The beauty of the Peterboro Vision, which his wife has carried out so unswervingly, will be a realization, and in the works produced at the Colony, America sees more than creative endeavor—it spells ACHIEVEMENT—the Dream Come True.

ROSALIE HOUSMAN.

LAURA JANOS FUESSEL

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Oppenheimer Influence in California's Musical Life

Over Thirty Concert Courses Dependent Upon the Oppenheimer Office for Their Artistic Sustainance—Affiliation With L. E. Behymer in the South and Steers and Coman in the North
—Extraordinary Array of Artists to Visit This Section Under the Oppenheimer Auspices—Alice Seckels an Able Associate—Growth of the Alice Seckels Matinee Musicales.

The destinies of over thirty concert courses and mediums for the presentation of the most famous of the world's artists and special events in California and Nevada, north of the Tehachapi, are presided over by Selby C. Oppenheimer, the indefatigable San Francisco impresario. At the Tehachapi line this vast system of booking joins with the L. E. Behymer circuit of over thirty additional series, extending through Southern California, Arizona, New Mexico, and to El Paso, and on the north unbroken connection is made with Steers and Coman, whose extensive northwestern operations extend to a junction at Denver with Robert Slack.

Who will then say that the West has not come into its own musically? This quartet of Western managers is unquestionably the biggest single factor in the purchasing of artists now existing in the United States, and there now is hardly a great artist, American or foreign, who cannot be assured of profitable and extensive tours west of the Rockies.

Five years ago Selby C. Oppenheimer succeeded to the business established a quarter of a century ago by the late Will L. Greenbaum. In a primitive way, a few

York and Chicago. They are the representatives of the Chicago Opera Association; Pavlova and her Russian ballet company; the Wolfsohn Musical Bureau; S. Hurok; the Metropolitan Musical Bureau; Loudon Charlton; the Concert Management Arthur Judson; George Engels; R. E. Johnston; Catherine A. Bannman; Daniel Mayer; Evans and Salter; the Concert Management Ernest Briggs; Miss Annie Friedberg; Mrs. Antonia Sawyer; Haensel & Jones; the National Concerts, Inc.; Roger De Bruyn; the Music League of America; Harry and Arthur Culbertson, and others.

Paderewski, Chaliapin, Mischa Elman, Calve, Isadora Duncan, Rosa Raisa, Edward Johnson and Josef Hofmann are but a few of the great names that head the long list of artists who will make California tours under this management.

Buying blocks of dates on these and other attractions, Oppenheimer, as a purchasing unit with L. E. Behymer of Los Angeles, has placed upwards of three hundred concert and special events for the coming year. Music clubs and personally owned courses share as the medium for presenting these many artists to the various com-

the first time, as also does Elly Ney, Benno Moisevitich, the young Russian, who enjoys remarkable popularity throughout the Behymer-Oppenheimer territory; the two piano recitalists, Guy Maier and Lee Pattison, the famous Viennese player, Artur Schnabel, Mana-Zucca and Maurice Dumesnil. The West will hear a number of the greatest of the violinists; the well next season, for during the year Mischa Elman will return for the first time in over three years; Zimbalist and Toscha Seidl, the famous Russians, will make comprehensive tours; Emil Telmányi, the young Hungarian, will play, and the Frenchman, Jacques Thibaud, will also appear.

The ever-popular Flonzaley Quartet has been heavily booked throughout the territory. Isadora Duncan will come to fill a long list of the well under the season, bringing with her the twenty-two little French dancers, who promise to be one of the sensations of the coming year; the famous prize-winning Irish Band from Toronto, Canada, is scheduled for a number of weeks in the territory. Ruth Draper is coming to the West to reveal her art for the first time; the Tony Sarg Marionettes in two new plays return to renew their triumph of last year; Mona Gondre, the little French chanteuse, comes for some twenty recitals in which she will be assisted by Elise Sorelle, the harpist, and a number of other events of equal importance have already been arranged for western presentation by this enterprising management.

One of the regular features of the annual San Francisco music season is the now famous "Alice Seckels' Matinee Musicales," named after the popular associate manager, Alice Seckels, in the Oppenheimer office. These unique recitals have established something new in the way of presenting musical events. Given in the beautiful ballroom of the St. Francis Hotel, they are presented in the nature of the reception in the "salon" of a great home, rather than assuming the matter-of-fact atmosphere of a regular concert event. Unique decorations, a haphazard placing of chairs and divans, an air of informality, and an altogether fascinating atmosphere pervade these matinees. The artists who will furnish the excellent musical fare at these events during the coming season include Florence Macbeth, Mona Gondre and Elise Sorelle, Florence Easton, Emil Telmányi, Hulda Lashanska and Guiomar Novaes.

Series such as the above and of equal artistic importance are established facts in such centers as Oakland, where from seven to ten big concerts by visiting artists are given annually under the direction of Miss Zanette W. Potter, who in the past few years has worked wonders in the great transbay neighbor of San Francisco; in Berkeley, where the artists appear under the patronage of the Berkeley Musical Association and the University of California, and where a special course is to be sponsored next season under the personal direction of Oppenheimer and Miss Alice Seckels, his associate, which will be given in the private home of Mrs. Frank Stringham, and where four events, including Mona Gondre, Lawrence Strauss, Louis Persinger and Lenora Sparkes, are scheduled; at Stanford University, in the cities of San Jose, Sacramento, Stockton, Merced, Chico, Oroville, Eureka, Hanford, Fresno, Marysville, Modesto, Porterville, Reno, Santa Rosa, Visalia, Watsonville, Willows, Monterey, and a number of other places. Through the medium of the Oppenheimer office artist soloists are supplied to the San Francisco Symphony Orchestra, and guest artists to the Chamber Music Society of San Francisco. A number of school and college courses also secure their talent through this agency.

Selby Oppenheimer is a firm supporter and enthusiastic booster for the resident artists of his section. For years he supplied the California Theatre Orchestra with its soloist at their Sunday morning concerts, and in this work showed rare discrimination in picking artists who in every way measured up to a standard that brought great praise to the musicians of the state. He is an officer and a director of the California Federation of Music Clubs, Vice-President and a director of the National Association of Concert Managers, Vice-President of the San Francisco Musicians' Club, a member of all the leading civic organizations in his city and of its principal clubs, and takes an active interest in every local movement tending toward the advancement of music.

ANNA YOUNG

A singer of unusual roles is Anna Young, lyric soprano, whose recent success as Hansel in the production of Hansel and Gretel on August 26th at the Greek Theatre has justified all the expectations of her numerous admirers. Friends writing her lately from Paris said that when they looked over a list of artists who in every way measured up to a standard that brought great praise to the musicians of the state. He is an officer and a director of the California Federation of Music Clubs, Vice-President and a director of the National Association of Concert Managers, Vice-President of the San Francisco Musicians' Club, a member of all the leading civic organizations in his city and of its principal clubs, and takes an active interest in every local movement tending toward the advancement of music.

Most of Miss Young's appearances have been made in operas that have not been heard before in San Francisco or at least infrequently. At La Gaite Francaise, where she has a large following among the French colony, she has sung such roles as Aurora in Massenet's *Portrait de Manon*, Angelique in La Jalousie de Barboville of Foudrain, Jeanette in Les Noces de Jeanette, Sophie in Werther and Juliette in Gounod's opera. In other productions she has appeared as Amor in *Orpheus*, Marguerite in *Faust*, Micaela in *Armenia*, and the latest artist to leave the company. Her coming season will be filled with concert engagements and she will resume her work at the French theatre.



SELBY C. OPPENHEIMER

San Francisco's Internationally Famous Concert Manager, Whose Activities in California Spread Over a Wide Area and Whose Development of Territory is Now Bringing Great Artists to Over Thirty Communities

artists were brought west annually, and concerts in Northern California occasionally took place in San Francisco, Berkeley, Oakland and at Stanford University. Today there is not a city of any consequence which does not enjoy its annual series of from four to seven great events, and there is not a community which does not look to the Oppenheimer office for its supply of the best in music.

This great development has been brought about slowly but surely, and the growth of this office can best be understood when the policy of its organization is considered, "The Best and the Best Only," "No Disappointments," "Word and Faith Kept in Every Respect," "A Series Announced is a Series Consummated," "The closest co-operation between music clubs and individuals promoting concert events and the general office in San Francisco," are some of the business creeds that animate the spirit in which this spread of music is "carried on."

During the coming season of 1922-23 nearly forty great artists and special attractions will tour the West under the Oppenheimer direction. With L. E. Behymer and Steers and Coman the San Francisco manager now represents nearly all of the great booking offices in New

communities. The established music clubs are preferably booked, but if no music club exists a course is established, and one of the able assistants in the Oppenheimer office prepares a local organization that soon becomes a permanent fixture in the civic life of the community.

For the coming season the list of artists engaged includes mostly all of the great names now before the public. The sopranos who will come west between October, 1922, and May, 1923, under Oppenheimer's direction include Florence Macbeth, Hulda Lashanska, May Peterson, Florence Easton, Margery Maxwell, Lenora Sparkes and Rosa Raisa. The contraltos are Marguerite D'Alvarez, Calve and Carolina Lazzari. Edward Johnson and Theo Karle will represent the tenor division, and Louis Gravenure and Royal Dadman will be the Oppenheimer baritones. Chaliapin, the great Russian bass-baritone, will also visit the West under this direction. A list of celebrated pianists, including nearly every keyboard artist of prominence now in America, is scheduled for western recitals during 1922-23. The list, headed by the peerless Paderewski, who comes to San Francisco and Los Angeles for one recital in each city next March, includes the incomparable Josef Hofmann, Alfred Cortot, Guiomar Novaes, who visits the west for



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The American Music Guild

BY ROSALIE HOUSMAN

A little over a year ago, an unconscious new impetus was given to American music, in the informal gatherings of a group of serious younger American composers, who came together primarily to discuss each others recent works. Of this simple beginning, the American Music Guild was born and with its co-operation, much of the new music, written on this side of the Atlantic, will obtain a hearing. The Guild has a record of two concerts, held toward the end of last season at the Galleries of the MacDowell Club where the works of their own membership were heard and adequately performed. With the surplus, (as this beginning was a paying affair from the very start), the musical library of the late Chas. T. Griffes was bought and presented to the East 58th street branch of the New York public library. The Guild wants to continue the work Mr. Griffes so nobly began, and could have given itself no stronger or finer corner-stone on which to rear its structure of American music than this. With it as a beacon the plans for the future will be well illuminated and clearly defined.

of important things he has written. It is to be hoped that other orchestras will give their public an opportunity to judge of his works for themselves.

Albert Stoessel, who is the successor to Mr. Damrosch, as the conductor of the New York Oratorio Society, an old organization of proven worth, and standing is a violinist, as well as composer, and it is natural that he should show a predilection for writing for his own instrument. However, Carl Fischer recently issued a delightful piano suite *Hispania* as well as a number of singable, charming songs, so we may expect a varied list from his pen. His work as conductor is of the highest standard, and I never heard a more sincere, devout performance than his of the *Passion* last Holy Week.

We all know a lot, I hope, about our own Frederick Jacobi who is a native Californian. Alfred Hertz and Walter Rothwell have performed his symphonic poems and his California suite, as has Mr. Bodansky here in New York, and also his more recent *Eve of St. Agnes*. The smaller things he has done for violin, for piano, and for voice have been heard considerably during the past season, and are now on the press of Schirmer, and the composers' music corporation. His style is poetic, personal and sincere and his understanding of the orchestral medium second to none in America today.

A. Walter Kramer, of whom I have frequently written,

noticeable in his suite which has been so frequently heard by the New York Chamber Music Society, which is so ably headed by Caroline Beebe. He named it *Through the Looking Glass*, and no one who loves Alice and her many curious friends should miss an opportunity of hearing Mr. Taylor's musical commentary. It is delicious fun and excellently written for the ensemble. Mr. Taylor's witty pen is very busy during the winter as music critic of the world, as he is the successor of the late James G. Huneker, so he cannot find the time to give us all we expect from him, but it is to be hoped that he will write more of this sort for American audiences.

Of Sandor Harmati and Chas. Haubiel I unfortunately cannot say much, as I only know the music which represented them at the Guild concerts and have not been able to get into personal touch with them for further detail. Mr. Harmati is the violinist of the former Berkshire quartet and has, I am told, done much for this medium, as well as instrumental music. What I heard of his, show him to be very sure of the quartet as a medium, and to have a large harmonic background—modern, sincere and expressive. I hope I shall have further opportunity of recording his work. Mr. Haubiel was represented by some vocal canons, which are really not enough to judge by. I am told he is a very scholarly, serious musician, with a very personal message.



MARIE HUGHES MACQUARRIE

The Attractive and Artistic Young Harp Soloist Whose Services are Greatly in Demand and Who Charms Large Audiences With Her Graceful Interpretations



MISS MARION RAMON WILSON

The Gifted California Concert Contralto Whose Fine Voice Created an Excellent Impression Throughout the Pacific Coast Last Season

The brave band who have allied themselves in mutual interest and sympathy are nine of the younger names which have been on the recital programs of various artists during the recent seasons. The only woman among them, Marion Bauer, has been known throughout the country for her songs and on the Guild program appeared for the first time with a major work, a violin sonata, played by two fellow composers, both Guild members, Albert Stoessel, (who played the violin part), and Louis Greenberg (who played the piano part). Miss Bauer's piano music is also receiving its need of recognition, as men like Oliver Denton, and John Powell have had much success with her music. The space of this article forbids me to enumerate in detail the work of the members, except in the most general way, but I take great pleasure in telling the west as much as I can of the splendid pioneer spirit which is back of this little group.

Louis Greenberg, of whom I am speaking, next won the Flagler \$1000 prize for an orchestral composition, which was on the opening program of the New York Symphony, with Mr. Damrosch leading, last season. It received most favorable reviews from the daily and musical press, and showed he has an ample orchestral vocabulary, a richly tinted palette, and a real poetic vision. The symphonic poem is the *Hills of Dreams*, and it is aptly named. Mr. Greenberg has also written sonatas for piano, a concerto and, I believe, an opera, which gives him seniority in the group by the number

because of his many singable songs, so frequently sung in our concert halls, is also a violinist and has written for that instrument as well as for piano and orchestra. His music is all in highly colored, glowing tints, emotional and reflects a sincere purpose to express in tone what most of us feel and cannot express. I think Mr. Kramer will give us much worth hearing.

Harold Morris, of whom I wrote at length a while ago upon the publication of his first piano sonata, is a very serious, thoughtful musician, one who can proudly say he has received his entire training in America. He has only done works in the larger forms and has another piano sonata, one for violin, an orchestral tone poem, which has been heard in New York under Stransky, and in Los Angeles under Mr. Rothwell. His most recent work was a trio given at the second Guild concert which drew a long and favorable comment from Paul Rosenfeld, who is not always in such an agreeable mood when he pens his remarks for the *Dial*. There are a few published shorter things by Harold Morris, which he and Oliver Denton frequently program, but one expects only the biggest sort of things from this young southerner, already so at home in the larger spaces of musical architecture.

Deems Taylor is probably better known for his many charming songs and arrangements of folk music, printed by J. Fischer and Bros. They show him to have a delicate harmonic feeling, a sense of spontaneous melody and also a sense of humor. That is particularly

The Guild, this coming season, plans a wider scope, and is now under management, with offices at 1 West 34th street. It plans public concerts at the Town Hall, and extends to composers, (whether native or naturalized citizens), the privilege of sending in their music to the above address for these coming programs. It is their intention to produce as much of the best as time and place permit, but as they have not yet the funds to hire an orchestra, they are limiting themselves to the works for voice, cello, violin, viola and chamber music combinations. As the society enlarges, (and there are various membership subscriptions possible), they wish to give the larger works of native Americans as well. Any one wishing special information should write to the address given above, addressing his communication to the American Music Guild.

It is significant, I think, that Mrs. Edward MacDowell was present at one of the first two concerts, and it seemed as if through her presence the line between her husband's great work and this was extended to bless and glorify the cause of American Music.

Maybel Sherburne West, well-known pianist, accompanist and teacher, has reopened her studio in Oakland, after a most enjoyable vacation of three months, during which time she visited Yosemite, the Santa Cruz Mountains, the Russian River and Los Angeles. While in Los Angeles, she attended a summer normal, and also the Music Teachers' Convention.

LEVITZKI

"The Phenomenal Pianist"

Return Tour of the Pacific Coast
in March 1923



*"What
KREISLER
is to the Violin
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is to the Piano"*

SYDNEY BYSTANDER



FLASHLIGHT TAKEN OF THE SCENE DURING THE PLAYING OF THE THIRD ENCORE AT MISCHA LEVITZKI'S NINTH CONSECUTIVE RECITAL WITHIN THREE WEEKS, IN THE TOWN HALL, SYDNEY, AUSTRALIA, JUNE 23, 1921, BEFORE AN AUDIENCE OF 3,500.

THE MOST COMPELLING MUSICAL FORCE THAT HAS EVER VISITED AUSTRALIA.—*Sydney Sunday Times*.

NO OTHER INSTRUMENTAL ARTIST EVER CAPTURED A SYDNEY AUDIENCE SO COMPLETELY FROM THE BEGINNING.—*Sydney Sun*.

IS CERTAINLY ONE OF THE SELECT BAND OF PHENOMENAL PIANISTS.—*Melbourne Age*.

HE HAS THEM ALL LASHED TO THE MAST.—*New York Times*.

DISPLAYS THE MAJESTIC AUTHORITY OF PADEREWSKI AND THE EPIC THUNDER OF HOFMANN.—*Albany Knickerbocker Press*

Pacific Coast Dates Already Booked

LOS ANGELES PHILHARMONIC ORCHESTRA	MARCH 9—MARCH 10
SAN FRANCISCO—COLBERT CONCERT COURSE	MARCH 13
SAN JOSE—COLBERT CONCERT COURSE	MARCH 15
LOS ANGELES	RECITAL
SAN FRANCISCO	RECITAL
SANTA BARBARA	RECITAL
SEATTLE — RECITAL	MARCH 19
PORTLAND — RECITAL	MARCH 21
VANCOUVER — RECITAL	MARCH 23

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THE PLAZA THEATRE A CENTER OF REAL ART

Jessica Colbert and Prof. Samuel Hume Join Forces in Giving San Francisco a Unique Center for Artistic Culture

One of the most important events of this season's esthetic life in San Francisco was the opening of the new Plaza Theatre where the finest in music and drama is to be presented. This brilliant stroke of managerial ability on the part of Jessica Colbert, which has secured this theatre as a permanent place for the development of the best in art, marks the most successful period to date of her unusually successful career as a concert and theatrical manager, which began four years ago.

In taking over the Plaza Theatre (which was formerly the Savoy), the remodeling and redecorating was placed in the hands of the most competent and original artists in the west who have achieved beautiful interior effects with which the furnishings and carpets have been carefully harmonized, making a delightful and luxurious setting for the famous stars who are to appear there.

The Colbert Concert Course of this season opened at the Plaza on October 17th with Mme. Margaret Matzenauer, and will be followed by Paul Althouse and Arthur Middleton in joint recital; Vladimir Rosing; Mozart's Opera Comique, "Cosi Fan Tutte" (whose cast includes Irene Williams, Kathleen Bibb, Judson House,

reese has been made in promoting the interests of music during the time of his administration in that office.

Under their joint management many artists of eminence have appeared before the university body, meeting with enthusiastic reception.

Mr. Hume has now associated himself with Mrs. Colbert in the conduct of the Plaza Theatre, although retaining his position as director of the Greek Theatre of the University of California. Together they have formed an organization known as the San Francisco State Guild. Mr. Hume will be director of dramatic productions at the Plaza Theatre.

In assuming the position of Director of the Greek Theatre Mr. Hume found a wide scope for increased activities both in music and drama. Among the many periods of service for the theatre are the San Francisco Symphony orchestra, with Alfred Hertz conducting a performance of the operas "Aida," "Samson and Delilah" with Julia Claussen and John Hand; "The Marriage of Figaro," the San Francisco Chamber Music Society, The French Army Band, "Stabat Mater," Music Festival, The Oratorio of Elijah with Schumann-Heink, "Orpheus," Sousa's band, Tina Lerner, the Bolm Ballet, with the Little Symphony of George Barrere, and the New York Philharmonic Orchestra. In presenting many of these attractions Mr. Hume has been actively aided by Mrs. Colbert.

The school of the theatre under the management of Mrs. Colbert and direction of Mr. Hume will be one of the allied interests in connection with the Plaza, and this organization will have at its head Maurice Brown and Ellen Van Volkenburg together with other able instructors including Hedwiga Reicher, Maud Scheerer, Irving Pichel, Norman Edwards, Everett Glass with special lectures by John Cowper Powys.

Everything that makes stage production worth while will be taught including lighting, stage decoration, selection of plays, voice production, pantomime, makeup, costume, each with some specialist at the head of the department.

A scenic studio has also been established as one of the additional activities of the San Francisco State Guild.

LAWRENCE STRAUSS

The West is fully justified in its pride in the success of Lawrence Strauss. Last year's season has been the most brilliant in his career, bringing with it New York's most emphatic seal of approval. "A voice of great beauty and fine interpretive gift," writes the Evening Mail in commenting on Mr. Strauss' appearance at one of the concerts in the Greenwich Village Theatre given by the International Composers' Guild. "Admirable singing," says "Musical America," reviewing the same program. "Fine phrasing and intelligence" is the verdict of the New York Tribune. After Mr. Strauss' appearance with the well-known MacDowell Club, New York was quick to recognize that a real exponent of modern music was in its midst, and engagements with Eva Gauthier, Povla Frijsh and Carlos Salzedo were an immediate result. The cities in which Mr. Strauss has been filling return engagements express themselves as greatly impressed with the tremendous growth in his art. He is among the first to receive recognition at home as an artist on a par with visiting Eastern stars, having been engaged by Alice Seckles to give a recital on her new course in Berkeley this season.

In a recent appearance in Santa Barbara, Strauss received a real ovation, and the "Daily News" in reviewing the concert calls him "a great artist."

Mr. Strauss has been equally successful with his large class of pupils, many of whom are among our prominent younger professional singers. In this number is Mrs. Howard Tennyson, soloist of the First Church of Christ, Scientist, of San Jose; Bruce Cameron, soloist of Third Church of Christ, Scientist, in San Francisco; Zelia Vaissade, soloist of the First Congregational Church in Berkeley; Eleanor Crofts, soloist at St. Francis de Sales Cathedral in Oakland; C. Ray Cortsen, tenor soloist of the Piedmont Interdenominational Church; Erwin Holton, tenor soloist of St. Luke's in San Francisco. A large number of out-of-town pupils bear witness to Mr. Strauss' vital and successful teaching, and a number of our public school pedagogues are products of his work.

CHARLES COOPER FOR BALTIMORE

It will be of interest to the many friends of Charles Cooper, in the great West, to know that he has been engaged on the staff of the Peabody Institute of Baltimore to teach in the piano department. This may not mean as much as it should to those so far away, but this institution is one of the most famous in the country and had many of the most prominent men of America and Europe on its staff. George Boyle, the composer, is now teaching there, so was George Siemond, (Mabel Garrison's husband and accompanist) as was Ernest Hutcheson. Mr. Cooper's teaching schedule is being rapidly booked for him, yet it will be flexible enough not to interfere with his concert bookings within a reasonable distance of Baltimore. The date of his New York recital is, as yet, indefinite, owing to these new activities and it is to be regretted that his work will take him out of the city and away from his many activities there. The Peabody Institute is to be congratulated on getting his services, and he will, I am sure, have the same success there, as he has had in New York.

KATHERINE RUTH HEYMAN'S INFLUENCE

Miss Katherine Ruth Heyman, whose most interesting book on modern music I had occasion to discuss in this paper a while ago, is, in connection with her teaching, giving many private and some public talks this com-

ing winter. Much of it will be in connection with the subjects outlined in her book and will deal with the Relation of Ultramodern Music to the Archaic which is published by Small-Maynard of Boston. Dr. Eaglefield Hull, the biographer of Scriabin, says of her in an enlightening article in the London Bookman, "Scriabin has wings—sometimes soaring, sometimes brooding, but always winged, as Miss Heyman says in her book," and the Musical Leader (Chicago) calls it fascinating reading. When anyone has the courage (and believe me, that is not so often) to frankly appear in print in the defense and cause of the newer music, we, who are the readers, should be attentive and appreciative. Her point of view is broad, illuminating and genuine and it is to be hoped that her work will again take her West to spread her message of illumination farther.

D'ALVAREZ IN AUSTRALIA

Way out in Australia, the seasons, climate and many things are different from the same here in America and Europe. When we have summer, they have winter, and this contrast is a mere matter of geography. But human nature is pretty much the same the world over, no matter what the location or climatic conditions may happen to be. The fine response to good music is inherent in every one, as those who have been concertizing in Australia and elsewhere can attest. Perhaps they are even a bit more appreciative and sensitive than we, who are surfeited with every variety.

So when Madame Marguerite D'Alvarez went to Australia this summer she was keenly awaited, but the real and overwhelming success was a surprise to her who has had many important and genuine successes. Her first concert, under the immediate patronage of the Governor General, Lord Foster, and Lady Foster, was attended by the consular representatives of thirty foreign nations, and the hall was packed. The Governor of Victoria and the Countess of Stradbroke also attended, making the occasion the gala event of the season. So great was the success of the singer and so insistent the applause that the opening group was delayed. Later the floral tributes crowded the stage, and it took many minutes to carry off the many flowers. On this program she sang many of the songs with which she is identified here, winning new friends and admirers for the music and herself. No concert would be complete without the arias from Samson and Delilah and the Habanera from



EVELYN SRESOVICH WARE

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Carmen, but her versatility in French, English and Spanish songs mark her the exceptional artist. Among the songs she sang were All for You, Tryst, Homing, and many others. As here, the audience was aroused to great excitement, and several hundred crowded the doors as she left the hall at the end of the recital.

No matter when and where she sang in Australia, she thrilled her audiences always. The calls upon her time have been so great and the time she arranged to be in Australia was so short that her managers were compelled to postpone her sailing for the United States over a month to satisfy the public demand. It is the rare exception, even in a career so full of the exceptional, to win at a first visit the unanimous praise and acclaim accorded Mme. D'Alvarez. So that when she arrives in America, early in November, she will have to rearrange her tour because of her long-delayed arrival. She will sing in Palo Alto, Cal., on November 9th, and on the 12th in San Francisco.



JESSICA COLBERT

The Energetic Impresario Who Has Leased the Plaza Theatre and Who Contributes Largely to the Cultural Advancement of San Francisco and the Bay Cities by Reason of the Exemplary Dramatic Performances Given There

Leo de Hierapolis and Pierre Remington, with Stuart Ross (pianist); Mischa Levitzki and the London String Quartet. Myra Hess will also appear there in a series of historical recitals during the spring, and other important artists are being hooked for engagements at the Plaza.

Mrs. Colbert's activities extend throughout the state, and her bookings for the artists under her management this season are numerous in all parts of the western territory.

In arranging for some seasons past for the appearance of her attractions at the University of California, Mrs. Colbert has met with the co-operation of Mr. Samuel Hume, director of the Greek Theatre, where much prog-



NINO MARCELLI

NINO MARCELLI

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PRESS COMMENT AS CONDUCTOR

"A master of his art."—San Diego Sun.
"Beethoven's Ninth Symphony gave us another opportunity to admire his strength as a great conductor."—La Union, Valparaiso, Chile.
"A dynamic conductor, with full control over principals, chorus and orchestra."—Italian Press, San Francisco.
"The exquisite beauty of music expressing shades of joy and sorrow, degrees of repression and abandon, and the richest abundance of serenity and languor, are all in his awakening soul."—El Mercurio, Santiago, Chile.

PRESS COMMENTS AS COMPOSER 1922 Bohemian Grove Play

The score is vivid, farcical and tingling with energy, and the major impression received from a first hearing is one of significant vitality. It contains no writing for the mere sake of clever manipulation, but it is succinct and at times almost terse in its compression. The idiom is modern. Four symbolic themes form the framework and in their treatment the composer shows an admirable command of instrumentation and a fecund imagination. The invocation to Dagon, with its sharp contrasts of tonalities between the priests' chorus and the fanfare of brass, is one of the most striking numbers that I have heard.—Ray C. B. Brown in S. F. Chronicle, August 12, 1922.

It has the sincerity and energy of youth, and a conscientiousness resembling the conducting of its creator, who omitted nothing from his heart, even to the unobtrusive grace note, and who gave every instrument in the orchestra a chance with its fellows and united them in the ensemble in true brotherly might and splendor.—Helen B. Bonnet, S. F. Bulletin, August 12, 1922.

All this is beautifully unfolded in Marcelli's music, which at times rises to the height of grandeur, interspersed with the Dance of the Ze-

luts, which has the ruggedness of ancient Orientalism, the choros singing its part with full voices in excellent precision.—Charles Woodman in S. F. Call, August 12, 1922.

What to us seems the finest bit of musical conception is the Dance of the Zealots with its atmosphere of barbarism and its throbbing passion and wild abandon. Here, too, melody may be found in abundance, while the dance measures of the Zealots breathe the spirit of realism and emotional depth.—Alfred Metzger in Pacific Coast Musical Review, August 5, 1922.

Address NINO MARCELLI, Editorial Rooms, Pacific Coast Musical Review
26 O'FARRELL STREET, SAN FRANCISCO

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1922—TWELFTH SEASON—1923

Schubert-Curran Theatre

FRIDAY SYMPHONIES

October	20
November	3
November	17
December	1
December	15
December	29
January	12
January	26
February	9
February	23
March	9
March	23

SUNDAY SYMPHONIES

October	22
November	5
November	19
December	3
December	17
December	31
January	14
January	28
February	11
February	25
March	11
March	25

POPULAR CONCERTS

October	29
November	12
November	26
December	10
January	7
January	21
February	4
February	18
March	4
March	18

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Reviews of New Publications

BY ROSALIE HOUSMAN

SCHIRMER PUBLICATIONS

In reviewing the recent Schirmer publications (and the list is a very large one) one is immediately struck by the varied sorts of new music they publish, as well as by the high standards they are able to maintain. Some of the music is distinctly significant, and as my space is unfortunately limited, I can but touch upon the highest peaks of their achievement. I shall not try to list those I do discuss as the pile is too extensive for that but shall specify some, and discuss others, as I think they will be of interest and practical use to those of the West.

Take the scholastic series first. Volume 130, Agatha Pfeiffer's *Pedal Studies* is important in that it goes into detail not only about the damper pedal, but also about the sostenuto pedal, and gives many examples to study from, properly pedaled, from which the thinking student will be able to draw her own conclusions, as well as great benefit. Modern music demands a technical mastery of pedaling, as important as finger technique, and this small book well supplies the need. The two books by Hanna Smith, *The Little Pianist*, take the child from the beginning well into the first grade, and with the

those who are specially interested, there is a field here well worth investigation which my limited space does not permit me to traverse. I would like to call the teachers' attention to a number of really good series of teaching pieces, as the young pianist has a large space on the catalogue. Two albums for the beginner's first year are *The Child at the Piano* by Mamie Nelson and *Duet Album for Beginners* by Angela Diller are very helpful collections. The latter a series of thirty folk songs, arranged so simply that children can play them together, will be invaluable. It is a side of the child's education which is not always investigated and which teaches him to read and, later on, become an accompanist. The former book contains little poems and is along standard lines.

Coming to the various groups of solos by well known names, let me point out a few and then suggest that the wise teacher investigate further personally. There is enough material for every one's needs. Leslie Loth has four new pieces, with fanciful names—in June, *Day Dreams*, *Reminiscences* and *Spring Blossoms*, all charmingly written. There is a *Sheaf of Pieces* in the treble clef, by Gino Modona. (There are six in the series); six easy pieces with the main titles of *Kiddies* by Lemont, who is always dependable and so teachable; five little tone poems by Victor Hop. op. 7, of the same early grades; Hazel Kinsella's ten little duets for the second grade, which have rhythmic interest and simple tunes; also for the same grade are three of Mrs. Krosgman's *Character Pieces*, op. 145, and very useful, too; then there is Frances Terry's *First Pieces* for little fingers, a series of four easy things. Hanna Smith's op. 42, six little solos, which would serve as an excellent introduction to the *Heller Preludes* which they re-

But it is out of this soil that the big works will come, and it is well to look through the bay stack and find the needle. There are a few splendid things here and much that "passes in the night." Let me just single out the exceptions.

Standing out as the loveliest and most deeply felt songs, are three posthumous songs of Liza Lehman, the English woman, two to Browning texts and the third George Moore's. They are for low voice and musically, deeply expressive. The setting of *Prosperie* is intensely dramatic, strong and fine, altogether different from Sydney Homer's *Love, If You Knew the Light*, is short, direct and the most grateful to sing, though *Dusk in the Valley* is not difficult. It is the best made of the three with its ostinato in the treble, and holds the mood strongly.

In the operatic *Anthology* are the two important arias from *Giaconda*, those for soprano and tenor, with an adequate translation, and practical piano part. They are edited by Spicker. *Rachmaninoff's in the Night* has been rearranged as a sacred song with Lead. *Kindly Light* as its text, and will most likely make its appeal in the church as it has in the concert hall. The accompaniment is well adapted to organ and there is a violin obligato. Richard Hagerman's name as composer is too well known to discuss and new music from his pen is always a welcome addition to the artist's repertoire. When *We Were Parted* is a serious song which will win friends, but far the most pleasing and interesting is *Animal Crackers* which is just naive enough to be delicious and certainly should prove a boon to singers in search of a novel encore. One of the most beautiful songs I have recently read is *Sadness* by Dagmar Rybner which is from the *Lute of Jade*. While she has nothing in the music to denote its Oriental poem, still she has made a glorious song out of it with color, mood and a good vocal line. It is only two pages long, but contains much. Another series of simple expressiveness is Henry Gerstley's *Spring Sadness* dedicated to Miss Braslau who is just the artist to bring it out most effectively. Songs like these last two are the kind we should be proud to produce. I find a new name in Paul Ardeyne, and two out of the three songs listed well worthy of recommendation. One is *Love's Island*, the other a setting of *Ledwidge's Had I a Golden Pound to Spend*. He uses a modern vocabulary, many ninth chords and such, but seems to use them judiciously and his songs have charm and a good melodic line. And in conclusion may I call attention to two more songs in lighter vein? One is Mrs. Hill's *Fairies* with its piquant accompaniment and the other by Mary Carr Moore, an encore song of light texture, and effective line. The *Bird* and the *Squirrel* should find itself welcome, both on the recital stage and in the studio. May it find friends in its home town as far afield.



ALICE SECKELS

The Popular and Indefatigable Associate Manager in the Selby C. Oppenheimer Office, Whose Energetic Work Has Been Instrumental in Spreading Music in Many California Communities and Whose Courses in San Francisco and Berkeley Are Important Factors in the Current Musical Season

Interesting reading matter which so illuminates the musical text, should prove of inestimable worth to the teacher. The material is so laid out that it is bound to be of musical worth to the child, and that is where its greatest value lies. Mrs. Smith is well known for her solos for the young musician, and these will sustain her reputation. For the violin, the Scholastic Series has its guides. In Louis Svecenski's *Preparatory exercises* the serious student has excellent material for study and of proven worth. It is for the more advanced player, while *"First Studies of Scales"* by Chas. Levenson is more for the beginner. Both books should have a wide appeal.

The name of Rupert Hughes is better known to the reading and movie public, than to the musical world, but it is to the latter that he has the closest kinship for it is his dearest joy to relax and compose, and Schirmer's have issued two new books of his songs. *The Free Verse songs*, for low (or medium) voice are six settings of the newer poetry, three of Carl Sandburg's, the others of Amy Lowell, John Drury, and Miss Crapsey. The music and poems are well matched, and Mr. Hughes seems to have caught the freedom of line and thought, and put them into very modern musical language. They are rather difficult to sing as it will take a musician quite a little time to FEEL the line rhythmically as well as otherwise, but they contain food for real thought, and are worthy of the singer, who is in search of the better art product. The other collection, called *A Triad of Songs* contains three more for medium voice. None of these have the "Cycle" feeling, and can be done singly. I do not find these as natural as the others; but they, too, are significant of the newer tendencies and, whether or not you like Mr. Hughes musically, one must admit that he knows how to write and never deviates or concedes anything to his public. So I say, amateurs, be careful!

There are many new organ transcriptions in the well known series as well as choruses in the octavo lists. To

semble, and then let me specially call attention to two delightful *Fire-side Stories* by Theodora Dutton, which are real solos, in the pianistic sense, and will repay serious work.

SCHIRMER VIOLIN PUBLICATIONS

Le Jardin de la Reine, a collection of four eighteenth century French music, is arranged charmingly for the violin by Alfred Moffat. Their native and naive simplicity has been carefully preserved, and they have the old color and piquancy which is a goodly share of their charm. They would be excellent concert material as well as solo work for the musical student. Then let me call attention to two more arrangements of that skillful musician, Arthur Hartman, Grieg's *Albumleaf*, and a *Faure Nocturne*. These belong in the same category, and are thoroughly violinistic. Josef Piastro-Borisoff has made a *Staccato Etude* of the piano study of Ravina and given it well; but it is not easy music, and not interesting except for the technical advantages it offers. I find Otto Hack's series of six little pieces good for the beginner. These are arrangements of piano music, not always such a good idea. A concert piece of great appeal is a *Canzonetta* of Clerbois which is very melodic and has a good feeling for the instrument. It is op. 7, Carl Engel's *Chanson Privole* seems to be one of those clever and attractive trifles which only a very skillful musician can write. It has melody, is idiomatic for the instrument and is awfully well done. That makes it a recital piece to be reckoned with, and worth knowing.

There is an endless amount of song literature published in America, most of it finding its place in the studio. Every one thinks writing a song is the easiest thing to do (for some it is) while really it is, in its way, as difficult to do properly as a more pretentious art work is. Hence many are written, few are sung.

IMPORTANT RECENT PIANO WORKS

The most significant music recently issued by G. Schirmer is unquestionably the suite called *At the Fair* by our own John Powell, which he himself calls *Sketches of American Fun*. This is a revised edition, though I don't imagine it is easy music to play. Far from it, in fact, though it is distinctly piano, as one would expect from so prominent a pianist. It is distinctly individual music; racy, rhythmically very alive with even an unconscious touch of the south in its make-up. That is, of course, natural, as he hails from Virginia. But it is its inherent vitality, its life and its sense of humor which make it so characteristically American, and as such should be welcomed by all pianists, who have the interests of musical America at heart. There are six in the series, and make a good solo, though the whole series would rouse ideally. If you have not heard Powell play them, you can easily do so by going to a Duo-Art house and hear his own recordings. Then study them and watch your audiences; that will be the sure test of success which these deserve and demand. One can't pick a favorite when they are all so splendid; get them and see whether I am right.

Another well known composer has a *Concert Etude* I refer to Alex MacFadyen's new piano piece, op. 26. Difficult in the extreme, of more technical than musical value, yet it supplies a need hitherto only found in European lists. It bears comparison well with them. A Japanese *Ballad of Yamada* seems based on a native melody and is a free western handling of Oriental material. As such it will interest a few. A mood piece by Herbert Bedford *And the Night Raven Sings* is striking and a good concert number, though it is marked "difficult." It is a new work. There is a *Second Dance Excentric* of Dent. Mowrey's and Mana Zucca's rather pretentious *Southland Zephyrs* which will make an excellent student recital number.

Far more important, however, are the *Moussorgsky Pictures of an Exposition*, recently edited and revised by Harold Bauer who has been playing them this past season. They are best described as a Russian *Carnival*, though they have really little in common with Schumann, except their brevity and descriptive sense. They are more barbaric, less introspective, than the former and though they do not show that Moussorgsky is a great composer of piano music, they prove his marked individuality in all he undertook and stamp these as decidedly a personal utterance of real distinction. The editing has preserved his personality.

A new Grainger is immediately noticeable in the new publication for two pianos (4 hands) called the *Hill songs*, which Mr. Grainger went over with me last year while they still were in proof. Now that they are issued, and I have had time and opportunity to study them more closely, I can well see how he has grown, and how what new and not altogether unexpected directions. These two *Hill songs* (so called because the initial in-

(Continued on Page 16, Col. 1)

MAX WILLIBALD SCHMIDT

Artist



Violin Maker



Mr. Schmidt is also a gifted musician, appearing on the stage in his Unit Orchestra, on numerous occasions in Europe, in Colorado and also in Oakland, always meeting with great approval. This orchestra as the name implies is played by Mr. Schmidt alone, and his is an original and novel arrangement of playing several instruments at one time. Each instrument carrying its own part produces the effect of several people playing together. He cannot devote his entire time to playing, being occupied with his business but is available for special occasions, lodge entertainments, etc.

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(Continued from Page 14, Col. 3)

spiration was the mountain country of the North of England and Scotland) is all Grainger. There is no arrangement or folk tune in it, though, of course, you will always be subconsciously aware of his strong folk-tendencies. Grainger is always an out-of-door composer, here, more than in most things, and his mass chords, his free rhythms and his dynamic changes are all part and parcel of his vocabulary. Its rhythmic freedom is its greatest difficulty as well as its strongest asset. It is here that the most marked growth takes place. Mr. Grainger assured me that much of his music, as yet unknown and unpublished, is along similar lines, and though it has been written a number of years ago, it still bears the mark of novelty to the world and should be so recorded. The finest subtleties are everywhere apparent in his rhythms which aid materially in establishing and building up his climaxes. The harmonic side is the old Grainger, with every trick of modern knowledge coming naturally to his pen. Grainger's harmonies are rugged, often rough hewn, which is a Whitmanesque quality he is proud of. There is no pretty concession to polite harmony laws, but in these Hill songs there is a spaciousness of outlook, and ideal, which will do much to establish him as a serious composer in the larger forms, as well as the skillful adapter of real folk songs.

each, one for soprano and one for contralto. There is no new material, but they are authorized editions of her music, which the American reprints have not been. They contain old favorites, and have excellent English translations. Next in seniority is a new collection of May Brahe's called Spindrift, and are of a higher standard than any of the things of hers which have come my way. They are singable, poetic, and quite charming, just the sort of music a woman would write. I would recommend them for recitals in the studio. Vignettes, a collection of four songs of Landon Ronald, are more pretentious and sophisticated and are recital songs. They will add nothing to his fame, but much to his popularity, which is already considerable. The two series of Easthope Martin have a fine old English flavor. He shows here, more than in the Mountebanks, his love of the Merrie-England of Robin-Hood, and has employed model cadences to enhance the lights and shadows of his canvas. I will admit that his fondness for the three-four rhythm rather detracts, but he uses the lilt of it with much skill and melodic invention. In the series *At the Fair*, this is specially noticeable, and in the other one, *Four Pastorals*, he has gone higher and found a finer, purer inspiration in Miss Taylor's lyrics. I can honestly recommend these songs to everybody and know they will appeal to musician and layman alike.

To introduce C. Armstrong Gibbs to the Coast is a



IDA G. SCOTT
Originator and Manager of the Twelve O'Clock, a Series of Enjoyable Noon Programs, Which Have Given Many Young Concert Aspirants Opportunities for Public Appearance at Knabe Hall in the Kohler & Chase Building

ENOCH'S RECENT ISSUES

Even though the publishers abroad are reducing the quantity of their present publications, they seem to have raised the standard of what they do issue, to an even higher plane than in the past. The motto has become, through economic necessity, quality first, and the new music, which I have received shows an active support of this policy. So it happens, that I have less to discuss, but much to recommend. The familiar names are present as well as a few which are strange to me, but will, I hope, become recognized here, as abroad. The Enoch people still adhere to their "Collection" idea, issuing the works of one composer in a single volume, and later, perhaps, publishing some of them singly. So it is that we find albums of Landon Ronald, May Brahe, Easthope Martin, Chaminade (old wine in new bottles) and the unfamiliar name of C. Armstrong Gibbs.

Place aux dames, and so it is that I am calling your attention to the two Chaminade albums first. Of her work, I feel it unnecessary to speak. She has so long been one of the Torch-Bearers of Womanhood in Music, as well as a composer of recognized standing, that it is important, just to announce a new work, and be eager to get it. These two collections are albums of five songs

happy privilege. I understand he has written much in the larger forms, and has had successful performances of his music at the London Proms, which in itself is already a high indorsement of his work. These concerts, at which Landon Ronald conducts, are symphony programs of recognized value, and the works of the members of the younger British school have had their premiers under these auspices. It is the mark of Arrival for the composer and his further work is awaited with interest. Miss Taylor, who has written so many of the lyrics of the Enoch publications, contributes these as well and they are poetic and worthy of the colorful, yet restrained settings given them. Mr. Gibbs does not flaunt his modernism in the face of the slinger, but rather uses the colors of a well-balanced palette to intensify the verse. His vocal line is extremely flexible and free (I rather suspect he knows his Russians) and the piano is always a background and is practical to play. This collection, Gray and Gold, is worthy the attention of the serious artist as well as student.

Two single songs, issued separately, introduce Miss Barbara Thornley who is far more eclectic in her choice of fine poetry than is usual. So much greater the credit. And of course, the musical value is in direct proportion to the poems. O Mother Earth! from

a Bengali poem, which, musically, falls down a little at the end, I think, and *The Buds*, to James Stephens' poem, are their titles, and the latter is engraving and has decided charm. It will make a wider appeal and has a nice melodic phrase. The only thing of John Heath's is *My Pretty One*, quite simple and, for him, utterly naive and unsophisticated. It is a good song, yet I have preferred his more important works. However, all big men have their small moments—this is Mr. Heath's.

In these few songs there is real worth and a good continuation of the standards which the Enoch firm has set itself in England. It is to be hoped that far-seeing Americans will appreciate and use the contents frequently, as we, too, hope for an Entente Cordiale and to have representative American music distributed and known in the English concert halls.

"MUSIC HATH CHARMS TO SOOTHE, ETC., ETC."

One of the most vivid impressions carried away by Mischa Levitzki from his recent tour of the Antipodes is his visit to the natives of New Zealand, the Maoris. It was during a short but eventful trip to the famous thermal region which extends for hundreds of miles between Rotorua and Waireki. Mr. Levitzki and his party arrived in Rotorua on a Saturday evening, and were scheduled to leave the following Monday morning in order to be on time for his first recital in Auckland. The time was short, and the hotel management, which had been previously advised of the famous pianist's visit, had arranged a comprehensive schedule of trips and side trips, with a view of giving the party as much of an insight into the wonders of nature as was possible within the brief space of twenty-four hours. The schedule, however, did not include any entertainments by the local Maori tribes.

When Mr. Levitzki expressed disappointment at such an omission, the hotel management immediately set the wheels in motion. Unfortunately, it was the first of the month, which meant that the Maoris had just got "paid off" and were scattered all over the place trying to gamble away or drink away their money. After some search, Susan, the official guide of Rotorua, and the manager of the Maori dancing troupe, was located, and she agreed to round up the missing members of her tribe and to stage a special dance on Sunday evening in the hotel at Whakarewa, which is the Maori settlement just outside of Rotorua. A member of the Levitzki party speaks as follows of the experience:

"We returned to Rotorua after a twelve-hour motor trip to Waimangu, Waitapu and Waireki, the three most impressive spots of the hot geyser region. After a hurried meal we motored over to Whakarewa, the weirdest place in the world. The boiling mudholes, the throbbing ground, the up-shooting geysers, the pitch-dark deserted alleys winding their way between primitive huts—it was a fit playground for South Sea cannibals. But the reassuring smile of Susan, who met us at the door of the Whakarewa hotel, convinced us that we were not among cannibals. On the contrary, we found ourselves among charming girls, commanding a rather quaint but beautiful English, and ready to entertain us with their native songs and dances.

"If music is the expression of a nation's soul, then the folk songs of the Maoris are a living proof of the contention that they are the most intelligent of all the South Sea Islanders. The remarkable melodic outline and rhythmic lilt of the songs with which they accompanied their poi-poi dances were so captivating that Mr. Levitzki kept asking for more. He was particularly impressed with the *Canoe Song*, in which the Maori girls sat on the floor and imitated the motions of paddling a canoe, while singing a melody which for originality and real folk-love spirit was a most beautiful conception. "Soon after the men appeared in their national costumes and gave us an exhibition of their war-dance, which was accompanied with such facial contortions and wild yells that we almost began to feel uneasy. When the men retired, one of the girls came up to us and asked: "Which one of you is the musician?" When Levitzki was pointed out, she asked if he would not consent to accompany her in a song. Without much ado, Levitzki walked over to the piano, and to the great delight of the natives they heard one of their own tribe sing to the accompaniment of one of the world's famous pianists, whose name had become known all over New Zealand.

"Mr. Levitzki's readiness to oblige and unassuming manner seemed to appeal very strongly to the simplicity of the tribes. They grouped themselves around the piano and listened intently to music of Celtic and Slavic kind. He then appeared at the door, and the whole scene was picturesque, impressive and unique. It was long after midnight before Mr. Levitzki was able to get away, and not before he shook hands with every member of the tribe."

JOIN THE MUSICIANS' CLUB

The reason why the musical profession of San Francisco is not more successful in gaining artistic advantages for itself is solely due to the fact that in the past it has refused to co-operate. If efficient music teachers and artists as well as orchestral musicians do not care enough about their profession to occasionally come together in social and collegial intercourse, the cause of music inevitably will have to suffer. But if the members of the profession learn to esteem and like each other, nothing is impossible in the advancement of music. So the best advice the Pacific Coast Musical Review can give the members of the profession is to get together in such a club as the Musicians' Club.

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THE DUO PIANISTS MAIER AND PATTISON

The "Musical Twins" have been adding new laurels to their artistic crowns, in the remarkable tributes which they received in their recent Australian tour. The critics "over there" did not know how to express their joy in the beauty of ensemble, the perfection of detail, and fairly outdid themselves in trying to convey their impressions in workaday English. "These Americans," one said, "brought us a new world of musical experience, an enchanted fairytale of poetry and beauty." And, truly, to read the others' opinions is but a repetition in different terms. Not only did the critics voice public approval, but the cheers of the audience and the continued, spontaneous applause which greeted their every appearance showed the popularity of their ensemble playing. It is not merely the perfection of technical detail which proclaims their artistic stature, but their interdependence, the virility of their ensemble and the amazing unity of musical thought which the Australian audiences sensed and appreciated. It is no wonder that they were everywhere acclaimed for their original work and for their musicianship. Poetically, one can find many an apt phrase to distinguish them, as "two hearts that beat as one" has been frequently paraphrased to describe them, but it takes far more than that to establish the recognition so well deserved by the "Slamense Musical Twins."

They left for America late in August, playing in Honolulu for several weeks before their first date in the States, at Oakland, November 3d. In Honolulu Mr. Maier will give several lecture recitals, and in their joint recital there it is quite likely that they will each play a solo group, as they have been doing in Australia. This

gave at Yerba Buena, the U. S. Naval Training Station, she was tendered a letter from the Chaplain of the island, M. M. Witherspoon, U. S. N., which read in part:

"It gives me great pleasure to endorse Madame Stella Raymond-Vought as a singer who would be most popular before any audience. Madame Vought has a charming personality and is most gracious in her manner in dealing with the public both on stage and off. She has a splendid voice which has charmed thousands of music lovers in the Bay Region of California."

Thomas Frederick Freeman is one of those musicians whose work grows consistently from year to year as a result of the excellency of the quality which goes to make it up. As a composer, Mr. Freeman is becoming better known through his own presentation of his works as well as by the public school where his operettas are extensively used. He appeared on the program of the California Music Teachers' Convention in July of this year, playing a group of his own compositions for piano. The Pacific Coast Musician spoke of his work as follows: "Mr. Freeman's performance of his own compositions—'Near Midnight, Scherzo-Valse, Carillon à la Noel and Alla Polonaise'—was interesting, especially as it showed this excellent pianist as a composer of some really delightful compositions. They are modern without being overreaching or vague; they are pianistic and possess much of charm."

The Pacific Coast Musical Review contained the following concerning the same performance: "Mr. Freeman played a group of his own compositions, convincing his admiring hearers of the consummate skill of his pianistry, both as to technical and interpretative resources, and also of his thoroughness as creative artist."

succeeding Marian Mahanna as a regular member of the quartet.

The quartet features American music on all of its programs, and it holds the distinction of having been engaged for the first festival of American music to be held on this Coast. The festival was held at the College of the Pacific in San Jose, in May of 1921, and that was the fourth appearance of this organization at this institution. Following the festival, Howard H. Hanson, dean of the Conservatory, wrote of them:

"It (the California Ladies' String Quartet) has played for us on several occasions, taking part in our big American festival last year, and appeared with great success. It is an excellent organization, and gives a really splendid program, one which is at the same time educational and truly enjoyable."

The work of the organization is favorably known throughout a large part of the state, and negotiations are under way for a number of engagements in Nevada during the coming season, in addition to appearances before many clubs and schools in cities and towns throughout California.

Perhaps no other singer in California deserves a higher position in the fraternity of teachers than William Edwin Chamberlain. Mr. Chamberlain spent many years in preparation for his profession, studying singing privately under the best teachers of New York, and piano at the Conservatory of Music of Ithaca, N. Y. He has had several seasons of successful experience on the dramatic stage, playing in a number of the great Broadway productions in New York.

Mr. Chamberlain has concertized extensively through the United States under important managers, and has



ALBERTO FIRENZE
A Clever Young Student-Student of Mrs. Evelyn Sresovich Ware, Who Has Established an En-
viable Reputation Among Artist-Students

will be the novel feature of their future programs, and it strongly emphasizes the marked individuality of the two men, making their unity of ensemble the more remarkable.

In California, all of November, playing in Los Angeles, San Francisco, Fresno, Sacramento and San Diego, they will then proceed eastward, as their schedule is "full up" through February, and into the summer, with festival appearances to add to the recital and symphony appearances.

Madame Stella Raymond-Vought, coloratura soprano, who recently received such a warm ovation at the Sunday morning concert of the California Theatre, has decided to sing professionally this coming season, after having been away from the stage for several seasons. Her many admirers will no doubt welcome her return to the professional world. Madame Vought was born in Washington, D. C., and is the daughter of the late Dr. J. U. Raymond of that city. At the age of sixteen, she won a four year scholarship in the University of Music and Dramatic Art, under Fr. Von Unschuld and while there she received a well balanced musical education in all of its branches. She is a singer of great ability and continued voice as her principle subject, although she is equally talented in pianistic lines and plays violin obligatos for many of her songs.

In New York City, Madame Vought was identified with the large musical organizations, such as the Verdi Club of which the late Enrico Caruso was also a member, and the Southland singers, Emma E. Dambmann, president. She continued her vocal studies with the eminent voice specialist, Edmund J. Myer, and later went to the Chicago College of Music for a course of study with Oscar Saenger.

Madame Vought has appeared as soloist for the Southland singers, New York City; Marine band, Washington, D. C.; Oak Park Women's Club, Oak Park, Ill.; Hollywood Women's Club, Hollywood, Calif.; Rockridge Women's Club, Oakland, Calif., and many other well known clubs. At a recent concert which Madame Vought



MISS GIACCIMA LINZZA
A Talented Young Student Pupil of Mrs. Evelyn Sresovich Ware, Who Has Arousing
Enthusiasm at Her Teacher's Recitals

His compositions reflect his healthy musical ideas and his innate mastery of form and harmonic purity."

The Summer Session Californian writes of Mr. Freeman's operettas: "Though they are simple, there are dramatic and humorous elements in the music as well as in the plot. The melodious choruses and arias are worthy of real opera distinction, and the boy or girl who has the opportunity to sing such a well-constructed score is enhancing his appreciation of good music and substantial operetta form."

Mr. Freeman's personal activities embrace the instruction of a large class of private piano pupils, the position of organist of Third Church of Christ, Scientist, in Berkeley, as well as a considerable amount of concert work and accompanying. He has also been invited by the school book publishing firm, Hinds, Hayden & Eldridge, to contribute a number of songs to a new series of music readers.

The California Ladies' String Quartet has an interesting history. It was organized in January of 1918 by Marjory Markres Fisher as a source of mutual pleasure for its members. The following year it took up the educational work of playing programs of good music for the school children in its home city, San Jose. As the existence of the organization became known, numerous demands for its services came from clubs and organizations throughout the state, and the quartet found itself actually engaged in concert work.

Entering the concert field in response to public demand, this ensemble organization has met with unquestioned success. Requests for return engagements have been frequent, and the critics have been unanimous in their praise of the California Ladies' String Quartet. The organization is composed of Marjory Markres Fisher, director and first violin; Agnes Ward, second violin; Lois Downing, viola; and Ethel Chapman Argall, violoncello. Miss Fisher and Mrs. Argall have been at their respective stands since the inception of the organization. Miss Ward has been with them for three years, while Miss Downing comes to the viola desk this season,



IRVING KRICK
An Unusually Accomplished Young Pianist, Pupil
of Frederic Mauer, Jr., Who Has Appeared on
Various Occasions, Scoring Big Successes

appeared as soloist at the great Ocean Grove festivals and with many of the leading musical organizations of the East. He was soloist in several of the large church choirs of New York. All of this work and his long experience in the teaching profession has fitted him to teach pupils in all branches in the art of singing.

Since coming to California Mr. Chamberlain has appeared frequently in concert, both in this state and in the Northwest. He is one of the few California singers who has sung return engagements on the artist series of the Saturday Club of Sacramento. Mr. Chamberlain has served on the board of directors of the California State Music Teachers' Association, and has been president of the Alameda County branch of that association. As chairman for the state association on outside credits for music students, in the public schools of this state, and through conferences with public school superintendents, officials of the University of California, and the State Board of Education, he has accomplished much for the young music students of this state.

Mr. Chamberlain has always given generously of his time in the interest of music for the people. He is founder and director of the Young People's Concerts of Berkeley, which are considered a great educational factor in the development of music among school children of the east bay cities; and is also one of the founders and a vice-president of the Berkeley Musical Association.

Mrs. Chamberlain, who has had long experience as a teacher of singing and a vocal coach, is associated with Mr. Chamberlain in all his work. Mrs. Chamberlain is a graduate of the University of California, where she majored in modern languages. She studied singing for six years under Francis Stuart in San Francisco and New York, and was accompanist to several of the prominent singing teachers of New York. Her thorough musicianship and broad knowledge of song literature make Mrs. Chamberlain a teacher and vocal coach of authority.

MARGUERITE D'ALVAREZ



D'Alvarez Conquers. A Magnetic Personality.

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D'Alvarez, Great Dramatic Contralto Captures Sydney.

(Sydney Times)

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Madame D'Alvarez. Great Artist Scores

(Sydney News)

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(Sydney News)

Instant Triumph of Duo Piano Music

(Sydney Telegraph)

Maier and Pattison Show Something New in Musicianship

(Sydney Mail)

Ravishing music and masterly playing created an extraordinary impression on last night's audience at the Town Hall. The whole evening was like a fairy-story—a new world of musical experience. . . . Our concert-goers were quick to appreciate that fact. By the end of the evening quite a furore was created; cheering predominated in the applause and extra pieces had to be given.

(Sydney Morning Telegraph)

Management: DANIEL MAYER, Aeolian Hall, New York City

CHICKERING PIANO

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VICTOR RECORDS

Extraordinary Increase of Alfred Hertz' Popularity

Since His Addition to San Francisco's Musical Forces the Number of Symphony Concerts Have Multiplied Five Times, Number of Guarantors and Subscribers Increased Nearly Four Times and Attendance at Symphony Concerts Has Increased Six Times—It Would be Musical Suicide to Change These Conditions

BY ALFRED METZGER

Whatever differences of opinion there may exist in this city regarding the personality of Alfred Hertz, there is no question as to the esteem and affection in which he is held by the musical public. The "wild" enthusiasm with which four thousand people welcomed him back into the fold during the season's first concerts is the most striking evidence as to where the public stands. This thrilling reception can mean only one thing, namely, that the musical public has taken Alfred Hertz to its heart, and that anyone who wants to deprive such public of its enjoyment, will have a very difficult task in filling the symphony seats while the people are in this mood.

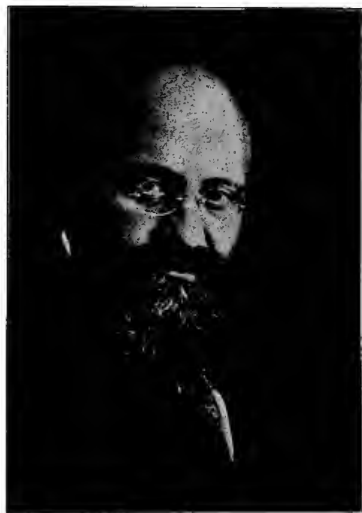
And here is where the friends of Alfred Hertz have to be very watchful just now. It should not be forgotten that while the opponents of good music, who are identical with the "opponents" of Alfred Hertz, have for the time lost their battle to lower the standard of our symphony concerts, they are not the kind to rest quietly after their defeat. It is but natural that they are already scheming ways and means to defeat the purposes of the musical public and eventually gain their point even against the wishes of the majority. Such are the ways of astute politicians. They never give up. They are always wide awake. And for this reason the people's wishes are absolutely disregarded and ignored and frustrated at times when they have been made unsuspecting by the inactivity of their enemies.

And so don't you think for a moment that the foes of our symphony concerts are asleep. We printed on the front page of this paper recently a story about the inauguration of twelve educational symphony concerts under the direction of Alexander Saslavsky. Now, mind you, this paper is friendly to Mr. Saslavsky. We cannot blame this able musician for accepting the call to conduct these concerts. A musician would be a poor specimen indeed if such opportunity to conduct an orchestra of able artists did not give him a happy thrill. And so we are glad of Mr. Saslavsky's opportunity to conduct these concerts and show us how fine a conductor he is. If the concerts are artistically deficient we shall say so. If they are worthy we shall also say so. We have no prejudice whatever. In the meantime we shall be happy to extend to those in charge of these events every possible courtesy.

But after twenty years experience in musical journalism we have grown just a bit suspicious. And so when we read the names of the backers of this enterprise, and then read that it is organized to HELP the symphony orchestra we cannot for the life of us repress a smile of skepticism. There are among these backers a few members of the Board of Directors of the Musical Association of San Francisco. Some of these helped to instigate Mr. Hertz' resignation last year, because there was a deficit of \$10,000 to be made up. Yet there are a few gentlemen who spend \$20,000 organizing a new institution to "help" the Symphony Orchestra. Isn't there a much shorter and more decisive way to HELP the symphony orchestra, than by the division of the city's financial resources? And no doubt when the Argonaut in a recent issue said: "A symphony concert is a beautiful thing and adds to the sweetness of life for those who enjoy it. But the finest symphony the human ear can take in is the lowering of a dairy herd. That means bone and sinew and red blood and health and vigor for the human race," it meant that business men who had so much extra money to spend should direct a little of it to build an adequate exposition building for industrial exhibitions.

However, we should suggest to the Argonaut that if those who really are as fond of the cattle symphony as some of the music patrons are of the "sweetness of life" there would be a sufficient number of cattle fiends to build the exposition building even without the few that enjoy symphony concerts, and it might not be an impertinence to suggest that those of us who do like music, because they know more about it than about cattle, should be permitted to follow their taste, as long as they do not interfere with the cattlepts. But to return to our argument. As we already stated we have none but the kindest feelings for Mr. Saslavsky and his twelve educational orchestral concerts, if he can actually fulfill his promises, and at present we have no reason to doubt him, and hence are ready to help him all in our power.

But we certainly do not admire all of the company he is in. Specially those who are known to all those well informed on musical subjects as bitter opponents of Mr. Hertz and indirectly against the high class symphony concerts. Because they don't attend these concerts out of peevishness they begrudge all of us to enjoy them.



ALFRED HERTZ
The Eminent Conductor of the San Francisco Symphony Orchestra Under Whose Leadership Sixty Thousand People Attend Symphony in the Bay Region and A Quarter of a Million Dollars is Spent on Symphony Concerts

And now all of a sudden—presto change—they spend \$20,000 on another orchestra to "help" the symphony concerts. Can you beat it? Now let us see what is likely to happen. Every musician knows that it is always difficult to fill a symphony orchestra with a complete membership equally efficient. There is a possibility that enough string instruments can be secured, and even here bass violins and violas are very scarce. But regarding reeds and brass instruments we doubt whether there are enough for another orchestra, when we consider that some of our leading moving picture houses have cornered the rest of the good men. Now what is the logical conclusion. Of course the San Francisco Symphony Orchestra will be asked to "help" those who "helped" it. And since a number of the Board of Directors of the San Francisco Symphony Orchestra are included in the new organization it is possibly expected to use the influence

of these gentlemen to secure these favors. It is equally certain that Alfred Hertz will refuse to permit his men to play in another symphony orchestra. Why should he not do so, when his musicians have daily rehearsals and extra concerts out of town as well as five in the Civic Auditorium under the auspices of the City of San Francisco in addition to the regular events. Naturally when Mr. Hertz refuses, his "opponents" will accuse him of trying to intentionally injure their cause, and thus by subtle means endeavor to undermine his popularity. Oh, it is a clever scheme, but it won't work, because Mr. Hertz' friends, who are also the friends of the sixty thousand people attending the symphony concerts, are wide awake.

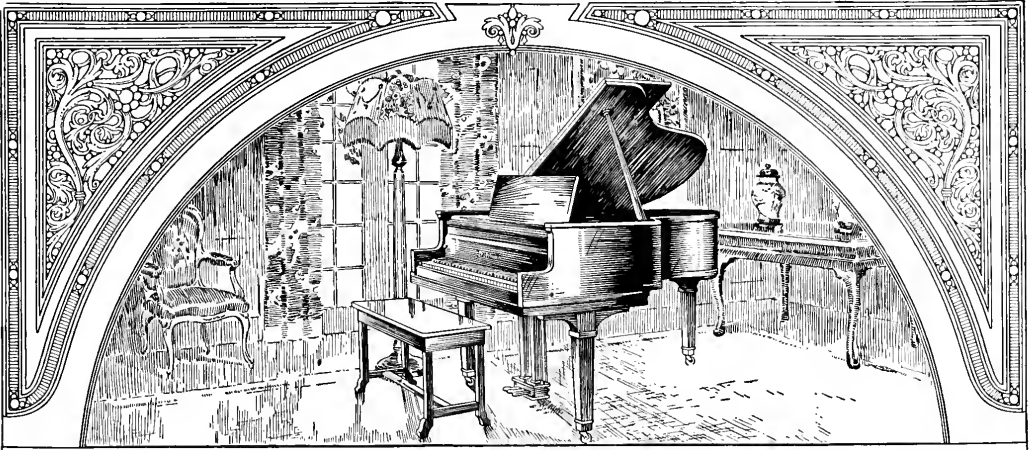
Scottish Rite Auditorium can be crowded at every concert by the backers of the Saslavsky concerts and their friends. Hence this article cannot injure the enterprise, if it should be claimed that such is its intention. In fact it is not our intention to do so, and we trust our readers will not permit these lines to prejudice them against the enterprise. We only intend to circumvent the possibility of strategic moves started by our friends the opponents, so that their effect will be minimized. We note in the San Francisco Call of October 24th the following scare headline: "Hertz Scores U. C. For Neglect of Musical Art" and the following sub-head: "San Francisco Symphony Director Says College Brain is Twisted." Now these heads are intended to undermine Mr. Hertz's popularity, for there is nothing in the article that justifies such headings. Mr. Hertz distinctly states that he does not blame the pupils for their lack of musical appreciation, but those in charge of the pupils who do not succeed in instilling in them a greater love for the art. Mr. Hertz not so long ago praised the Oakland public and high schools unreservedly for the excellent musical training they disseminate. If Mr. Hertz' claim was correct, then he cannot possibly accuse the University students of lack of musical appreciation for they are the outgrowth of the public and high schools of the state the majority of which are musically most efficient. But it is evident that the faculty of the University has no influence over the student body regarding a fostering of love for good music.

It is not so much what the reporter has to say in this regard as to how he says it. He prints it in a manner to make Mr. Hertz offensive to those who are sensitive about the repute of the State University and about the students. It is intended to emphasize the prejudices of "foreign-born" American citizens against the country's educational institutions. And this interview will have exactly the effect it is intended to have among those who do not think much. No better way to undermine Mr. Hertz' present popularity could be thought out. But those of us who know these methods will have to watch out and tell as many people as possible of these intentions. Otherwise the opposition will eventually have its way. For the present it cannot change the public's mind and we shall try to continue preventing these subtle intrigues by exposing them before they have any effect.

BRITT ASSISTS CHAMBER MUSIC SOCIETY

The musical populace of Woodstock, New York, had the good fortune of hearing the Chamber Music Society of San Francisco, assisted by Horace Britt in concert on Sunday afternoon, September 24. The members of the Chamber Music Society have been the guests of Hervey White of Woodstock, who is considered the art patron of that section of the country. To play at Mr. White's concerts places the organization chosen on a most exalted plane, for only the greatest ensembles are invited to participate in these yearly events, which Mr. White has been sponsoring for the past eight years.

The audience that the Chamber Music Society drew gathered from miles around; some music lovers coming all the way from Boston, New York, Kingston and Woodstock. A notable feature of this program was the fact that Horace Britt, cellist and former member of the Chamber Music Society of San Francisco, assisted his co-artists in the rendition of the Boccherini C major Quintet for strings. Mr. Britt will be recalled by San Francisco concert goers with the pleasantest of memories for there is scarcely another musician who is held in higher esteem and was more appreciated in this city than this cellist. The other numbers played were the Theme and Variations for flute and strings by Mrs. H. H. A. Beach, and the Quartet for strings by Fritz Kreisler.



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AN ARTIST WITH A NEW MESSAGE

Dorothea Johnston, After Returning From the East With Added Laurels, Will Present Two Unique and Impressive Program Forms

Dorothea Johnston is an artist with a beautiful and well-trained mezzo soprano voice, gifted as well with dramatic ability and an unusually pleasing stage personality. She made several successful appearances in California before going to New York, where she spent last season. Although her time in the East was devoted largely to study, she gave recital programs on a number of occasions. One of these was at the MacDowell Club in New York, another at the annual banquet of the Architectural League. She also played the leading role in *The Winter's Tale* during a series of performances at the Winthrop Ames Little Theatre. Since her return from the East Miss Johnston has been devoting herself to individual program work and has achieved marked success in the schools and clubs of California.

Maxwell Armfield, the English artist, and his wife, Constance Smedley, novelist and dramatist, arranged the two recitals in which Miss Johnston appears, and

Miss Johnston uses with this program only strong daylight lamps so that the original color combinations are in no way diminished or altered. In this recital Mr. Armfield's creative work is shown in the musical settings as well as in the designs.

Quite different from the rich Oriental colors in *The Eastern Gate* are the soft greens, tans, mauves, which predominate in the setting of *The Open Road*, symbolizing, as the name implies, the natural beauties of the open. This program is in three sections, coming under the following headings: *Road and Sea*, *Desert Places*, *The Indian Trail*. It is this recital which Miss Johnston has carried into the schools with unfailing success. With the exception of the first section, which is English in origin, containing a group of charming English folksong dances, this program is distinctly American, one section being devoted to songs and poems idealizing the picturesqueness of the American cowboy. In the final series of Indian numbers the player uses a fanciful Indian make-up which is atmospheric. It seems but a moment after the short-haired cowboy in "his broad sombrero" disappears behind the screens until the Indian woman with her long black braids, black and grey blanket, appears and opens the section with May Austin's corn-grinding song, in which Miss Johnston's gift for pantomimic expression is shown to great advantage.

includes chorus singing and orchestra for both primary and advanced pupils, and a kindergarten department under Miss Blanche Kerner, graduate of the Columbia School of Chicago. Special new departments added this year are operatic coaching and voice training under Gaetano Merola and Rena Lazelle, and rhythmic interpretation and plastic visualization of music under Ingeborg Lacour-Torru.

Several prominent San Franciscans, recognizing what an asset this school is to the music life of the community, and wishing to help worthy and talented students, made possible a scholarship fund. The initial step was taken in September, 1921. Through subscriptions and the proceeds of the school concert there were established the same year four artist scholarships, piano, violin, harp, flute; one intermediate scholarship, piano, and one primary scholarship, violin, for the period of one year.

The scholarships are both full and partial, are competitive and are awarded to the exceptionally talented who are not able to pay for the best instruction. The try-out for applicants is held in November before a committee consisting of Mr. Alfred Hertz, Mr. Julian Waybur, Mr. Domenico Brescia, Miss Ada Clement and Mr. Artur Argiewicz.

Artist pupils of the school are in great demand, and many of them have appeared on programs before music clubs and other concerts throughout the state.



ULDERICO MARCELLI

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during their recent stay in America performances were given under their personal direction. Mr. Armfield is an exponent of the synthetic method of stage production, and in a recital where this method is employed the words of each poem, song, or narrative, are combined with descriptive movement. In *The Eastern Gate*, the name indicates the symbolic character of the recital. The qualities symbolized by *The Eastern Gate* as it is used in the Bible are brought out in the varied sequence of stories, poems, and songs that form the program. The recital is given with the aid of symbolic screens and properties. Beginning with dark draperies, a succession of color changes follows in the costumes so that each part forms a separate series of pictures. Another feature is the use of many instruments with the spoken voice, as with the songs, leading an atmospheric background. In the story of the Hoopoes and King Solomon (an Arabian folk tale) the cortege of the camels, the flight of the birds, the dance of the virgins on the King's terrace, the King's musicians, the sweep of the fowls' nets, are all accomplished by appropriate music.

GROWTH OF ADA CLEMENT MUSIC SCHOOL

The Steady Growth and Expansion of This Worthy Institution Made It Necessary to Enlarge the School's Headquarters

From a successful piano school to a music school offering a complete conservatory course under the most competent instructors, is the achievement of the Ada Clement Music School during the past year. The steady growth and expansion of this worthy institution made it necessary to enlarge the school, and during the summer many improvements were made which doubled the studio space and provided a fine concert room seating two hundred and fifty persons. The atmosphere is both artistic and homelike, and the finished building will be a creditable addition to the schools of the city.

The well-known names on the faculty bespeak the solid musicianship of the school, which has won the endorsement of such artists as Harold Bauer, Josef Lhevinne and Leopold Godowsky. The instruments represented in the school beside the piano are violin, violoncello, harp, flute, clarinet and oboe. The class work

JOINT RECITAL AT PRESIDIO

Madame Stella Raymond-Vought, soprano, and Harold Dana, baritone, delighted an audience at the Presidio on Tuesday when they were heard in a joint recital at the Officers' Club under the auspices of the Presidio Women's Club. The Knabe Ampico was featured by playing the accompaniments of the entire program, and was also heard in some splendid reproductions of the famous pianists Rachmaninoff, Ornstein and Levitzki. Madame Vought sang with excellent poise and good diction, *Dawn*, by Curran; *My Laddie*, by Thayer; and *Smilin' Through*, by Penn, and responded to an encore with the negro spiritual "De ol' Ark is a-moverin'." Guion in a most clever interpretation.

Mr. Dana made a decided hit with the audience with his fine baritone voice. He was heard in "For You Alone," Geel, and *Life and Death*, Coleridge Taylor. It was necessary for him to respond to several encores on account of the insistent applause of the audience in which he accompanied himself on the piano. The Knabe Ampico was kindly loaned for the occasion by Kohler & Chase.

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CONCERTINO FOR CELLO AND ORCHESTRA

Third Ariosti Sonate Arranged for Stringed Band and Tympani, By Albert Elkus

Through the courtesy of Albert Elkus, I have had occasion to study the orchestral as well as his piano arrangement of the score of the Ariosti sonate. This work, which has appeared on Miss May Mukle's programs frequently within the past season, both here and abroad, is soon to be issued in Europe, and has attracted most favorable comment from press and public alike. Not only is it a welcome addition to the limited repertoire of solo cellists, but it is handled in masterly fashion. The real spirit of the time has been beautifully maintained throughout, and in its perfection of minute detail, is really a revitalization far more than it is a restoration. Mr. Elkus built up his score from a figured bass, where probably there were indications of some of the figurations. But far more than this, he so fully absorbed the spirit of the period, that the whole work breathes life and motion. Mr. Elkus has not adapted the score, he has really re-composed it, and given the clay figure a soul. On the score, he gratefully acknowledges his indebtedness to Miss Mukle for groupings and bowings, mere technical details which make it more practical for the soloist. The tympani parts are optional, but greatly enhance the effects and should really be used in performance. The piano reduction is not too difficult and is practical.

To discuss the music itself is, after all, the purpose of this short article. The sonata, as one can easily call

Musical News From New York

BY ROSALIE HOUSMAN

The Wendling quartet, invited to Pittsfield by Mrs. F. S. Coolidge, played at Town Hall Monday, Oct. 16, revealing a musical tone, good ensemble, yet somehow lacking that perfect fusion which is ideal. They lack, somehow, that poetic and imaginative quality which is intangible, yet so essential. They played a Reger quartet, Hadyn's G minor, and with Heinrich Gebhardt of Boston, the Brahms quintet in G minor.

Charles Cooper has left New York to join the faculty of the Peabody institute in Baltimore, and writes me that the enrollment there is the largest in its history, and that he has a large, interesting class. He does not, however, relinquish his concert work, and played recently at Jackson-Heights, Long Island, and will play in Baltimore Nov. 17th. It is especially gratifying to all of us Westerners to hear and know that our boys have come and made a name and personal successes. I am always glad to have such pleasant tidings to report.

The only other event of importance, and interest to Western readers was the return of Albert Spalding, and he gave his first recital this season (after a successful year abroad) at Carnegie Hall on the afternoon of October 20th. Assisted, as always, by that remarkable accompanist (associate artist would better designate his marvelous piano work) Andre Benoist, Mr. Spalding played the Vivaldi Sonata in D, the E minor Beethoven and the second Wieniawski concerto. There were a group of shorter pieces to complete the after-

De Grassi (the name escapes me at the minute) and a new prelude of my own. I know he is doing them most beautifully, as I heard a rehearsal of the entire program recently. Mr. Pettis' playing is marked by rare rhythmic sensitiveness, poetic insight, and his technic is an adequate means of carrying his musical thought. And may I tell a secret, in that he is playing something of his own?

Folk dances from Old Homelands. This is the title of a new series of folk dances of Miss Burchanel, which is a third volume of national dances which she has collected. As the chairman of the American Folk Dance Society she has had ample opportunity of getting them at first hand and has, as well, given explicit directions for the steps that go with the music. So that anybody interested can, in following her directions, teach many of the steps to the child in schools and homes, and so foster the love of natural expression which is an asset of the growing child. The piano parts are simple, the rhythms strongly marked and characteristic of the nationalities represented and will prove of practical value to those in need of this material.

SPECIAL MUSIC SERVICES

Archbishop Hanna solemnly blessed the new altars and the new three manual pipe organ at Star of the Sea Church, Geary and Eighth Avenue, Monday evening, October thirtieth, at eight o'clock. Marshal Giselman gave a short organ recital and the services were concluded with benediction. Under the direction of the organist, Mrs. Elvera Gomes Zink, the choir sang the following: Ecce Sacerdos (Witt), Ave Maria (Aht), O Salutaris (Lansing), Tantum Ergo (Clough-Leichter).

The choir is composed of Miss Mildred Erikson, soprano; Mrs. Margaret Jarman Cheeseman, mezzo; Wm.



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it, is in four short movements and is rather more a suite than anything else. The four sections are closely allied, and should be played as one movement. Its phrases are deep-breathed, flexible and dignified and the whole is pervaded with a magnificent sincerity. Indeed, that is a major charm of the whole work. One could also call it sonata in the sense that Bach did, or Handel; yet it is more united in thought, though not thematically, than those, and is really a concertino, as Mr. Elkus so aptly names it. The first section, an Andante Espressivo, is of the noblest purity, with an impersonal beauty which is rare to duplicate. Its aloofness is rather a universal note, than entirely impersonal, yet it gives a feeling of perspective rather more than being close to us. The many lines of the accompanying counter-melodies rather emphasizes this and weaves a texture of rich design rather than mere color. One is conscious of this throughout the composition in the other three movements, the second, an Allemande, the third, an Andantino, which has a spirit of the minuet, danced perhaps by blessed sprites. The final movement, a Non troppo Allegro Giga, is the most rhythmically interesting and is closer allied to the dance feeling than any of the others. It is particularly happy for the solo cellist and, with its free bowing, should make a strong climax. It completes the Suite brilliantly and is grateful to the soloist as well. This latter, more practical side, has its own importance and though the music should appeal most through its beauty, as this does, it is well to remember that effectiveness for the instrument enhances the musical qualities as well.

The whole arrangement is a splendid piece of musicianship and Mr. Elkus should be heartily congratulated on its completion and publication. It is not a dead classic that he has given us, but rather the living spirit of an old work to live anew for a larger public, and to breathe again the air of the musical world.

ROSALIE HOUSMAN

noon, but in the three above mentioned works Spalding proved himself the mature sympathetic artist he is, with an added poise which gave nobility to his playing. His tone was always pure, big and true. His phrasing had a dignity and control, which places him not only as our most representative American violinist, but puts him in the small select circle of the world's artists. With a warmth as ingratiating as Kreisler, and the grandeur you sense in Heifetz, Mr. Spalding adds the simplicity of an American, and for all of this we should be proud and grateful.

All of us know Levitzki, pianist, but none of the West have yet met him in his new role of composer. This is his card of introduction—the music is a valse, the publishers are the firm of G. Schirmer, who bought the plates from the Australian firm who issued it, during Levitzki's season there. It is an ingratiating piece of fairly great difficulty, as it is the style of its performance which will make or mar it. It has been a tremendous success. It is fascinating, airy material, perhaps a bit Chopineque, and amazingly grateful to the performer. Mr. Levitzki will most likely do it on his coming Western tour, and then, unless I miss my guess, every ambitious pianist from the ends of the Coast will be playing it, too. Miss St. Denis danced it. The West will make it as popular there as it is becoming here, and it will make the E sharp prelude of Russian ancestry look to its laurels and fame.

Ashley Pettis, whom we are proud to call our own, will give his first New York recital this season in December, when he has a serious program of important music to play. But, preceding it, he will give an informal one at the Steinway Hall, Nov. 9, under the auspices of the firm, and on that occasion is playing three pieces by Western composers, in his group of five. I refer to a Barcarolle of Mary Carr Moore, a piece by

M. Smith, tenor; Emanuel Rosenthal, baritone. The benediction service will be sung again Sunday evening, November the fifth, following the inauguration of the Gregorian vesper service. In the morning at eleven o'clock the choir will sing Guilman's Solemn Mass in E Flat. Organ numbers will include the Allegro from Rhesberger's Sonata in D Minor and the Processional March from Dr. H. J. Stewart's Montezuma.

Mme. Ana Rudenza Sprotte, contralto, ranks in the forefront of singers, both vocally as well as interpretatively. This is best borne out by the large number of return engagements this popular artist has been offered. Endowed with an authoritative and yet humanly sympathetic personality, Mme. Sprotte is welcomed like a friend by her audiences. There is hardly a club or musical organization of prominence where this singer is not welcomed cordially, and more so during later engagements. As few singers Mme. Sprotte has been busy both as a Lied singer and soloist with orchestras and great choral organizations. Her appearance in Wagnerian numbers under Alfred Hertz was one of the outstanding events of the Hollywood Bowl summer concert season. Her singing, for instance, at the Verdi Requiem performance under John Smallman with the Los Angeles Oratorio Society, too, is well remembered. Her operatic programs before clubs, in costume, have proven immensely popular.

These various activities have come to be a valuable asset in her studio work, which is characterized by distinct pedagogic qualifications, both regarding training as a teacher and because of that already mentioned appealing, understanding human quality which brings her close to her students. Having had years of operatic experience in Europe and America—Mme. Sprotte produced fourteen operas in Seattle—she is considered one of the leading coaches on the coast.

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Los Angeles attained full eminence as a metropolitan music city with the foundation of the Philharmonic Orchestra through William Andrews Clark, Jr., its sole supporter.

The announcement of the founding of the Philharmonic Orchestra of Los Angeles appeared in June, 1919. It was then stated that the orchestra would be organized and its concerts given under as nearly perfect conditions as was possible. During the three seasons that followed every effort has been made to bring the standard of the concerts to the very highest point. Orchestral musicians of experience and reputation have been imported to improve the personnel as the needs became evident and it is fair to claim that no other organization of a similar character has better taken advantage of the opportunities that have been afforded it in this regard.

The Philharmonic Orchestra at once assumed a place among the great educational forces of California and has carried its message throughout the State and the

Sylvain Noack have visited many of the important musical centers of Europe in quest of new works and novelties for the coming season's repertoire, and have added much valuable material to the already extensive library.

W. A. Clark, Jr., the founder of the Philharmonic Orchestra, was born in Deer Lodge, Montana, the son of former Senator W. A. Clark of that State. His early education was in the public schools of New York (where the family resided for a number of years) and Los Angeles. Mr. Clark was graduated from the University of Virginia with the degree of Bachelor of Letters. The law engaged his attention for the following few years and he was admitted to the bar in the State of Montana in 1900. The development of mining properties and the conduct of a law office engrossed his attention for some eight years in Butte and he removed to Los Angeles in 1908, where he has resided since that time. Mr. Clark's interests are many and varied. He is a violinist of more than usual ability, was the

(Vienna) and Ludwig Thuille (Munich) the young pianist concertized on the Continent. He was then engaged as assistant conductor of the Hamburg Opera by Court Director Pollini, which was then under the direction of Gustave Mahler, to whom Mr. Rothwell attributes much of his operatic knowledge. There followed then a career as director of the Royal Opera and concerts in Amsterdam, from which place Mr. Rothwell was persuaded by Henry Savage to come to America as director of his great productions of "Parsifal" and "Madame Butterfly."

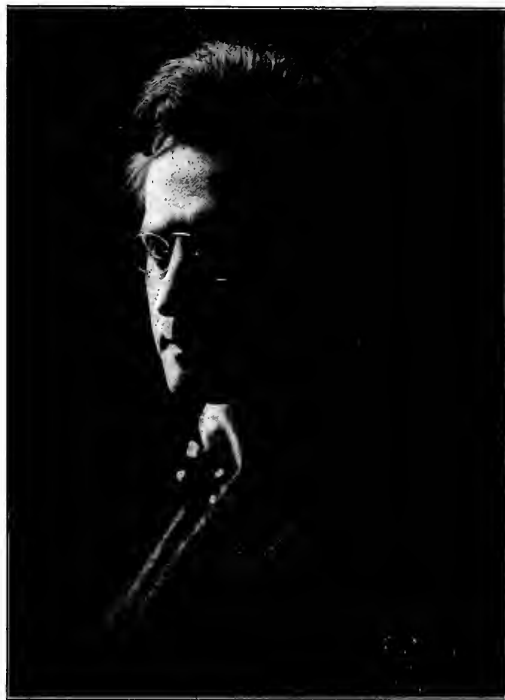
In 1907 St. Paul claimed the services of Mr. Rothwell as conductor of its Symphony Orchestra. During the eight years he occupied this post the St. Paul Orchestra grew to an important position among like institutions of America. When the war closed their activities Mr. Rothwell removed to New York. His appearances at the conductor's stand there increased his prestige, which finally called him to Los Angeles as organizer and master-builder of the Philharmonic Orchestra which he still heads. More programs than ever during the preceding seasons will be dispensed this fourth year by the Philharmonic Orchestra of Los Angeles under Conductor Walter Henry Rothwell. Fourteen pairs of symphony concerts, Friday afternoons and Saturday evenings, as also twelve popular Sunday afternoon concerts will be rendered at Philharmonic Auditorium. Subscriptions are being received in gratifying numbers pointing to sold-out houses.

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WALTER HENRY ROTHWELL

The Noted Conductor of the Philharmonic Orchestra of Los Angeles, Who Began His Fourth Season Amidst Scenes of Great Enthusiasm Recently and Who Has Established for Himself an International Reputation

entire West. Concerts have been given each season in San Diego, Pasadena, Santa Barbara, Riverside, Redlands, Ontario, Pomona, Long Beach, Santa Ana and other cities of the South. An extensive tour was made in the spring of 1921 which carried the Orchestra to Fresno, Bakersfield, Portland, Seattle, Victoria, Butte, Missoula, Denver, Ogden, Salt Lake City and cities en route. Not the least in importance of the work of the Orchestra has been its series of concerts for students of music and the pupils of the public schools of Los Angeles. These have become a permanent part in the musical education of the youth of our city.

Compelled by circumstances to play in a small auditorium for the first season and feeling its inadequacy for so large an orchestra, Mr. Clark secured the lease for a number of years on Chue's Auditorium, which has been rechristened the Philharmonic Auditorium. The repertoire of the Philharmonic Orchestra is a notable one. During the three years of its concerts it has presented the greatest of the music of the classical and modern composers. The list of composers extends from Bach to Scriabine. During the past summer both Conductor Walter Henry Rothwell and Concertmaster

founder of the Saint-Saens Club, a chamber music organization which has done much to present the best of that class of music in Los Angeles. He has long been keenly interested in astronomical research and maintains a completely equipped observatory at his residence containing a six-inch lens telescope which he generously donates for students' use and which can be visited by appointment. He is an omnivorous reader and bibliophile, possessing a large library of rare editions. His Dryden editions are particularly complete. The founding of the Philharmonic Orchestra was the result of long and mature deliberation on the part of Mr. Clark, and he personally supervises the various details of its activities.

Walter Henry Rothwell was born in London of English parentage. From his mother, who was highly musical, he received his first instruction on the piano. From his ninth to his sixteenth year he was a pupil at the Royal Academy of Vienna, where the family then resided, studying piano and general theory. At the conclusion of his studies at that institution he received first prize and a gold medal. After continuing his work with such masters as Robert Fuchs and Max Schillings

orchestra. At present writing the following names have been announced: Margaret Matzenauer, Charles Hackett, Hilda Lashanska, Ely Noy, Florence Easton, Benno Moiseiwitch, Efrem Zimbalist, Lee Pattison and Guy Maier, Mischa Levitzki and Paul Althouse. This year, too, the orchestra will dispense its art throughout the Southland.

San Diego will hear the orchestra in six symphony and four children's concerts. Pasadena and Santa Barbara have guaranteed each four concerts. The Tuesday Musical Club of Riverside, the Spinnet Club of Redlands, Pomona College, Claremont; Chaffey Union High School of Ontario, the Santa Ana Musical Association and the Allied Music Clubs of Long Beach have arranged for one concert each in their cities. Negotiations for programs at Fullerton, Anaheim, Pomona, Santa Monica, and Whittier are nearing completion. The San Diego season, sponsored by the Amphion Club, and that in the Crown City planned under auspices of Pasadena Music and Arts Association, have been fully shown in what esteem the orchestra is held also outside of Los Angeles. In addition to the local concerts

(Continued on Page 28, Col. 1)

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MRS. NELLIE STRONG STEVENSON

Returned to San Francisco from summer trip East October first and resumed teaching. Will reside for the present at Hotel Somerton, but location of studio will be announced later

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(Continued from Page 26, Col. 3)

mentioned, the orchestra will play a series of performances at Bovard Auditorium under regime of the University of Southern California.

Moreover, ten programs will be performed for school children at Philharmonic Auditorium instead of six, as last season. It is well to recall the fact that these children's concerts are a gift of W. A. Clark, Jr., founder and sole supporter of the orchestra, to the coming generation of American music lovers as well as to the taxpayers of this city. For this reason the total box office receipts, close to \$4000 (admission amounts only to 10 and 15 cents) will, as last year, be turned over to the public school music fund, to be used for purchases of educational equipment. Mr. Clark's generosity is doubly helpful, as this fund available from public money is not sufficient to meet the demand necessitated by the growing music classes in the city schools.

Thanks to the splendid understanding between the Board and administrative officers, productive teamwork has been accomplished. The present Board of Directors includes: Mr. W. A. Clark, Jr., President; Mrs. Michael J. Connell, First Vice-President; Mrs. Robert I. Rogers, Second Vice-President; Mrs. E. O. McLaughlin, Third Vice-President; Mrs. L. S. Montgomery, Dr. Walter Jarvis Barlow, Mr. B. R. Baumgardt, Mr. Edwin H. Clark, Mr. Henry W. O'Melveny, Mr. Joseph F. Sartori, and Mr. W. Egbert Mitchell. Manager L. E. Behrner and Mrs. Caroline E. Smith, as Secretary-Treasurer and personal representative of W. A. Clark, Jr., head the administrative staff, with William Edson Strobbridge, Associate Manager, and Harry Bell as Director of Publicity.



CLARENCE GUSTIN

Vice President of the California Federation of Music and One of the Principle Causes for the Wonderful Musical Development of Southern California

Max Willibald Schmidt was born in the city of Markneukirchen, noted as the centre of musical instrument manufacturing in Saxony, Germany. He started to learn the making of violins at the age of fourteen years. He studied through the best Ateliers in Europe where he made an enviable reputation. In 1912 he came to this country locating at Denver, Colo., where he engaged in business for a period of six years. His violins and 'cellos were received with great enthusiasm, due to their flawless workmanship and magnificent tone. Mr. Schmidt must be credited with being a genius in his art and his work is planned on scientific facts, there being no guesswork or experimenting done upon the instruments entrusted to him for repairing and adjusting.

He has restored to their rightful beauty many fine instruments that have suffered under unskilled and inexperienced hands. It is his firm belief that it requires diligent study and application to the work, as well as the natural gift, before one can qualify as a violin maker. California being the music centre of the Pacific Coast, and the people more appreciative of the branches of art pertaining to music, Mr. Schmidt decided in 1918 to come to San Francisco and is permanently located at 1028 Market street. He has proved his ability to the best critics of the musical profession. And also has many letters of gratitude, complimenting him on the high quality of his work in the United States as well as in Europe. Below are quotations from a few of his patrons:

Sedgwick, Colo., October 16, 1915.

Mr. Max W. Schmidt,
My Dear Sir:

I received the violin and I am too poor with the language to express my gratitude and admiration to you and for your work.

You are surely an artist and do all you claim. I did not suppose the violin would be put in to as fine a shape as it is now in.

I can see that after it is played in, the tone both in volume and quality will be better than ever. It at any time you wish to refer any one to me, do so, and I shall do you all the good in my power.

Again I wish you to accept my sincere thanks and assuring you I shall not miss the pleasure of calling on you when I come to Denver, I beg to remain,
Yours very truly,
W. M. PULVER.

Loveland, Colo., August 27, 1921.

Mr. Max W. Schmidt,

Dear Friend:

The violin arrived O. K. Am certainly very pleased with it. It shows a truly wonderful improvement and I can't say enough in praise of your work.



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The violin you made for me is just wonderful in tone and power. A friend of mine played on it and likes it so well that he asked me if you could make a duplicate of it for \$500, as I would not sell mine for any price.

Let me know as soon as possible how long it would take you to make it, or if you have one in stock, of your own make.

In the meantime I remain,

Your sincere friend,

DOC. C. BAHR.

The violoncello which he completed in 1921, requiring the greater part of two years to construct, is one of the finest instruments of its kind ever made in modern times, and has been highly praised by the foremost 'cellists of San Francisco. It is now owned by Mr. David Williams of Belmont, 'cellist at the Hotel St. Francis. Mr. Schmidt is sincere in his work and word, and is to be depended upon in every respect. Those who are interested in his line of work are cordially invited to visit the studio, room 25, 1028 Market street, (next to Granada Theatre), where they will receive a hearty welcome.

Mr. Schmidt is also a gifted musician, appearing on the stage in his Unit Orchestra, on numerous occasions in Europe, in Colorado and also in Oakland, always meeting with great approval. This orchestra as the name implies is played by Mr. Schmidt alone, and his is an original and novel arrangement of playing several instruments at one time. Each instrument carrying its own part produces the effect of several people playing together.

STUDIO AND GALLERIE BEAUX ARTS

The alley that someone with or without a sense of humor named Union Square Avenue has happily been renamed Maiden Lane and in the same week on Saturday afternoon, October 7, at No. 116 (just off Grant Avenue) the Studio and Gallerie Beaux Arts opened its doors to the public, adding another bit of color to the picturesqueness of San Francisco. The Studio and Gallerie Beaux Arts is a little center of music and art combined under the direction of Marie Partridge Price, the singer, and Beatrice Judd (Ryan), the designer and decorator. During the coming winter Mrs. Price will hold her classes and the smaller recitals for her pupils at the Studio Beaux Arts. Associated with the musical activities of the Studio are Mrs. Elizabeth Alexander, the accompanist-coach, and Miss Mabel Marble, the pianist. The Studio will also be available at times for lectures and on Wednesday afternoons there will be a series of feature teas. The Gallerie Beaux Arts, which is under the direction of Mrs. Beatrice Judd, exhibits



SIR HENRY HEYMAN
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and sells the work of artists, paintings, etchings, monotypes, hand-wrought jewelry, batiks, hand-woven sports costumes, and in the tiny Folly room there are pelagoria, powder and perfumes from Paris, and costumes pour le bal masque, designed by Beatrice Judd.

ZOELLNER CONSERVATORY OF MUSIC

Not only Los Angeles, but the entire country is fortunate in the possession of the new Zoellner Conservatory of Music. This new musical art conservatory is founded by the well known Zoellner Quartette, Joseph Zoellner, Sr., President, Amundus Zoellner, Vice-President and Joseph Zoellner, Jr., Secretary-Treasurer. The faculty is composed of some of the most eminent artists and composers. Leading the list are Charles Wakefield Cadman, Fannie Dillon, Jerome Uhl and Frieda Peycke. These artists are among the best loved musicians in the world of music.

The founding of the Zoellner Conservatory is the outgrowth of a demand on the teaching time of the Zoellners during their many national concert tours. It has been extremely difficult for them when, during rest periods between tours, their instruction has been so frequently sought. The Zoellners have given over one thousand concerts in the United States and Canada during the past eight years. Every music lover is familiar with the beauties of tone color and the technique of this remarkable string quartette.

Those who have followed the Zoellners through their years of artistic endeavor will remember Joseph Zoellner, Jr., the master cellist as the same young man who was decorated in Brussels in 1910 as winner in the pianoforte contest. The decision of the Zoellners to locate permanently in Los Angeles, is just one more big addition to this great Western Art Center.

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Behymer Influence Upon Western Musical Destiny

The Rapid Development of Musical Taste in the Pacific West Is Largely to be Ascribed to the Nursing Process Emanating from the Headquarters of L. E. Behymer in Los Angeles—When There Was No Field Nor Opportunities for Visiting or Resident Artists the Distinguished Impresario Created Such Field and Opportunities

As Frederic Shipman, the Australian manager, observed in the course of an interview: "One cannot speak about music in the West, and particularly not about musical life on the Pacific Coast and in the Southwest, without mentioning L. E. Behymer. In fact, if musical activities in these territories is as virile as it proves to be, then it is primarily and in a growing measure due to the great organization built up by this manager. Behymer has made the musical West and he has given thirty years, the best years of his life, to it."

Communities do not become music centers in a little while. They have to be stimulated, nursed and fostered along, and even when they are "broken in," they require constant "grooming." Los Angeles in particular, where L. E. Behymer has made his headquarters for nearly forty years, has been "groomed" well with fine regard for the city's musical powers of assimilations, its tastes and needs. Today Los Angeles is running a close race, considering circumstances, with the four or five great cities of the east. Thanks to L. E.

Rosa Raisa, who created a furore here this spring when appearing with the Chicago Grand Opera Company, together with her husband, Giacomio Rimini, gifted baritone, announces a charming joint-recital. Toni Sarg is bringing back his quaint Marionettes, having met with such cordial welcome last season. Mr. Sarg has prepared two entirely new productions which have appeal both to old and young.

With Sousa once more globe-trotting Manager Behymer has ascertained a visit of the famous Irish-Canadian Regimental band, which has been pronounced by New York critics as equaling the quality of the famous American organization. The Irish-Canadians are touring under the auspices of their government, an honor bestowed on no other band. Isadora Duncan, the first American artist who "conquered" Europe, is another distinguished visitor. Miss Duncan will be accompanied by 25 dancing associates, all of whom are graduates from school at Bellevue. It is, as the French say, an ensemble "par excellence," as each girl seems to be a born dancer and a finished artist.



L. E. BEHYMER

A World Factor in the Managerial Arena, Who Has Done More for the Cultural Development of the Musical West Than Any Single Individual—His Energy Never Relaxes and He Never Ceases to Watch Out for the Musical Interests of His State and Territory

Behymer it is holding more than his own, as announcement for his Tuesday evening and Saturday afternoon Philharmonic Courses and special feature concerts show. As one of the Los Angeles dailies commented: "The courses are constellations of cosmopolitan stars arranged for a city of evidently cosmopolitan taste." This has become possible through the circumstance that Impresario Behymer for years has been the heaviest buyer in the international music-mart of New York.

More artists than ever will visit the Coast this year under the Behymer banner. Definite arrangements have been closed by Mr. Behymer when in New York City this summer, which will assure a lengthy visit of the San Carlo Grand Opera Company, including all the important cities on the Coast. Definite word has also been received that Ignace Paderewski is to play here under the regime of this veteran manager.

Equally interesting will be the visit of Feodor Chaliapin, the greatest baritone living today. This Russian artist was the only singer at the Metropolitan Opera last season who could make opera fans temporarily forget the mortal loss of Caruso. Chaliapin has been booked definitely for one concert in February. There is a possibility of a second recital. Mischa Elman, the wizard of the violin, returns after a pause of three years. But perhaps even more notable will be the re-appearance of Emma Calvé, the famous Carmen, who took New York by storm after refusing engagements for a number of years. She will sing only once on the coast and then only in Los Angeles in January.

Lovers of the vocal art will not be embarrassed by any dearth of famous names. Geraldine Farrar, Florence Easton and Florence Macbeth head the list of sopranos, which include such charming artists as Hulda Lashanska, one of the most fascinating concert singers. May Peterson, another favorite of the public, and Lenora Sparkes, one of the few American singers who made "good" at the Metropolitan Opera, provide excellent diversity in vocal land of sopranos. Prominent contraltos are rare, yet "Bee" found two flowering, rare vocal flowers indeed that thrive only in high altitude of vocal art. They are Marguerite d'Alvarez, the beautiful singer from Peru, and Caroline Lazzari, who is well remembered here. And, of course, Emma Calvé. Hardly more popular tenors could have been chosen—Charles Hackett, Edward Johnson and Theo Karle. McCormack, of course, had been approached, but the great tenor is not visiting the American West this year. Louis Graveure, Royal Dadman, Giacomio Rimini and not to mention Feodor Chaliapin, are three baritones well able to defend the honor of their calling. In spite of a vocal rivalry, as this city has hardly heard it before.

Violinists of highest caliber only figure in the Behymer announcement. There are Elman and Zimbalist, who need no introduction. Toscha Seldel is a new and evidently permanently luminous star, forming a rare vanguard to such compeers as Jacques Thibaud, the Frenchman, and Emil Telmányi, the Hungarian. Josef

Hofman, Alfred Cortot, Benno Moisevitch and Mana Zucca already have won here a host of admirers. New names among visiting pianists are Serge Rachmaninoff, the Russian composer; Guilmar Novaes, Elly Ney, who is considered the successor of Teresa Carreno, and Arthur Schnabel, one of the foremost German artists of the keyboard.

Of ensembles three groups of pre-eminent artists have been assured. There is the Fiolnazy quartet, a leader in chamber music art. Mona Gondre, the French diseuse, has been compared with Yvette Guilbert, giving programs in Guibertian fashion. Elise Sorelle, brilliant French harpist, is associated with her. Ruth Draper, one of the best American readers, too, should be mentioned here. Last, but not least, in this list, rather as a climax, is to be added the Ukrainian Chorus, a group of 30 singers, choral and solo, under Thomas Kosher, an authority on Ukrainian folk music. This chorus, appearing in their Russian native costumes, resembling those of the Balkan people, will be heard in their native songs and dances.

Much of the success attained by the Philharmonic Orchestra is due to Mr. Behymer's executive work as manager of the great organization, which will play a larger number of concerts in nearby cities than before. As many as ten orchestra concerts have been booked in one single community, San Diego, while many of the other towns are adopting Mr. Behymer's plan of regular series of orchestra concerts. Bookings have been completed with San Diego, Pasadena, Santa Barbara, Riverside, Redlands, Ontario, Pomona, Long Beach and Santa Ana, while negotiations with many others are in progress. Similarly a close network of concert centers has been spread over the Southwest and California through a system of co-related Philharmonic Courses, enabling also smaller towns to enjoy stellar attractions. Thus not only California, but also Arizona, Nevada, New Mexico and Northwest Texas in particular by this widespread map of musical organization, tantamount to an immense musical irrigation system, affording hundreds of artists, and not a little artists living in the West, growing opportunities.

New musical fields have thus been created at Albuquerque, Bisbee, Bakersfield, Claremont, Fresno, Ontario, Redlands, Riverside, San Diego, Santa Barbara, Pomona, Santa Ana, Tucson, Prescott, Phoenix, El Paso, Pasadena, Santa Monica, Ocean Park, Long Beach, Fullerton, and Alhambra, and but a few communities where clubs, musical associations, colleges or high schools have adopted the Behymer system of Philharmonic Courses. In conjunction with these courses Behymer artists appear regularly at Sacramento, San Jose, Stockton, Fresno, following a half circle down into Arizona as far as Globe, Douglas, Prescott, to Roswell, Las Vegas and Santa Fe in New Mexico, and eastward to Reno and Carson City, Nevada.

Marshalling a veritable army of artists, close to four hundred events were booked and managed by the Behymer staff. Unsurpassed as to artistic resources drawing on the eastern musical colonies as well as on the leading members of the musical profession in the West and particularly of California. This immense reserve power including every type of vocalist and instrumentalist, embracing also the dramatic field, has enabled Impresario L. E. Behymer to fill dates in time and to fullest satisfaction in spite of unforeseen circumstances, delaying artists "on the road." In fact, an astonishing record has been established in this matter by the Behymer office, popular among artists for their excellent routing system, which protects artists and public alike.

As the leading clearing house of music in the West, the Behymer office has rendered valuable service to many of the prominent artists, performers and teachers residing here. As booking agents and in advisory capacity to resident professionals an immense volume of correspondence and personal effort is expended annually, contributing materially to the constantly growing success of California musicians, attracting thereby noted artists from the east to join the music-makers of California. It is an activity of the Behymer office so intricate and extensive, that a complete list can hardly be compiled. Suffice it to say, that it includes every California artist of note and practically every chamber music organization.

Similarly Impresario Behymer, "godfather of music in the West," has personally as well as professionally rendered unstinting service to music clubs without exception. To this day few lists of honor guests are complete that do not bear also his name. But not only music club circles, but likewise civically, Impresario Behymer's name has become a strong asset to enterprises of a civic nature. His advice regarding public or personal matters is sought widely. Daily he shares the advantages of his world-wide connections with musicians, friends, friends of friends, club officials, representatives of schools. That unique suite of offices at 705 Philharmonic building truly can be compared to a "Bee" hive, the musical center of the West.

As perhaps no other Impresario, Behymer has understood to make music a community asset in the Southwest by sharing generously of the best at his command, as a purveyor of music and as a citizen. It is for that reason that Los Angeles feels grateful. Thus Los Angeles is proud of him, who with good reason holds that unique position of Honorary President of the National Association of Concert Managers. For it is more than a casual compliment his fellow managers have awarded him. It is a tribute to a lifetime of work, devoted to the cause of music, not as a commodity nor as a luxury, but as the greatest cultural asset of a nation. Truly, L. E. Behymer has been well called the builder of a musical empire in the West, of an empire of happiness.

B. D. U.

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Nahum Stetson of Steinway & Sons and Leander S. Sherman of Sherman, Clay & Co., the Two Leading High Grade Piano Men in the Music Trade of the United States

BY WILLIAM GEPPERT IN THE NEW YORK MUSICAL COURIER EXTRA

San Francisco, April 31, 1914.

The writer remembers once hearing Mr. Blumenberg say that the two leading high-grade piano men in the trade were Nahum Stetson, of Steinway & Sons, and Leander S. Sherman, of Sherman, Clay & Co. Many years of acquaintanceship with Mr. Stetson, and many talks about piano selling along Steinway lines in the big office in the Fifteenth street end of the famous Steinway building, have convinced the writer that Mr. Blumenberg was correct as to the powers of Mr. Stetson, but a long-range acquaintance, with occasional talks with Mr. Sherman in New York, has not presented that same opportunity. But the few days that the writer has been in this Pacific Coast city, during which the opportunity has been taken of talking with Mr. Sherman along the same lines as in those interesting interviews with Mr. Stetson, have brought the conviction that Mr. Blumenberg was correct, as he generally was in things regarding piano making and selling.

Probably the most interesting study of this game of piano selling that could be made might be based on discussions with Mr. Stetson, who loves to tell of the days when piano selling everywhere was as fierce as to competition as it is in the smaller centers of today, for in Mr. Stetson's younger days—and he started during the Centennial Exposition of Philadelphia in 1876—the Steinway had not become the recognized standard it now is. The Steinway was fighting odds then, for it was establishing that Steinway basis of operations that has made it famous, and this basis was predicated by that quality which is today the pride of all who love that which makes an artistic piano possible.

It was in the days when Albert Weber the first, and Frank Chickering, and the Deckers, and the Knabes, and the Stecks, and the Kranich & Bachs, and the Sommers, and others were fighting for piano sales, and

impossible to maintain the Steinway traditions in any place but the Steinway building in New York. It must be said, however, that Leander S. Sherman was not educated by the Steinways—he had been in the business years before his house had obtained the Steinway franchise. The successful man, is the one who heeds his own career, but such men take advantage of all that comes their way, and assimilate it with their own ways and means of organizing and building. When the Sherman-Clay house took over the Steinway franchise it already was in the Steinway class, and there was little to do but proceed to sell Steinway pianos.

Distinctive Atmosphere

Naturally, the first thing the retail man wants to know is wherein the Sherman-Clay methods differ from those of other houses of the high-grade stamp. Well, the first thing that struck the writer when he entered the Sherman-Clay establishment was that same atmosphere which strikes one when he enters the Steinway warerooms in New York.

When we talk about the Sherman-Clay atmosphere we are inclined to give all the credit to Mr. Sherman. That gentleman resents this attitude—he gives credit to his associates; but one is sure to find that Mr. Sherman's associates are high-brained and broad-minded. They find that in conforming to the Sherman standards much is to be gained, and, after all, we must give credit in the main to this moral standard, this enterprising combining of art and commercialism in the man whom Mr. Blumenberg classed as one of the two finest examples of men known to the piano trade.

The query as to what was the one strong thing that stood out in the inspection of these beautiful warerooms—probably the most artistic in this country—must be answered. It is a simple thing—a something that is to be found in some form in almost every wareroom in this

dred. This displaying of prices may bring the customer and the salesman together much quicker. Mr. Stetson will comprehend this at once. Most piano men who handle customers upon the floor will, also. There may be some in the trade who will fail to understand—but they are not real piano men.

Mr. Stetson always insisted that the salesman play as little as possible if the customer played himself or herself. It is manifest that the majority of Steinway prospects were musicians, and hence this was but another study of human nature. The person who can play and who desires to purchase a piano wants to do the bigger part of the playing, and the salesman must, according to the Stetson theory, efface himself, and only demonstrate when he is asked.

Moreover, Mr. Stetson insisted that the Steinway salesman be prepared to answer all inquiries as to the Steinway piano, but that he absolutely refrain from discussing the qualities of other makes—a wise rule that is one of the Steinway traditions.

A Keynote

It can be understood that all such methods permeate the Sherman-Clay warerooms, and this incident of the price-marking is the keynote to the whole system of selling. The little details are thought out, they are prescribed, so to speak, by that man who knows his people, who has studied them, and who applies this study to the science of selling, for men like Stetson and Sherman make selling a science. They eliminate all the brute force of price-cutting, they apply brains to the work, and this selling becomes part of an art, that art being music.

Without music, where would the piano business be? We understand that the Steinway laws of selling have for their basis music, and this music presupposes piano tone and quality. Without music as a basis, there would be no Steinway piano.

It would be a joy to take upon one self the task of putting into print all the experience that is wrapped up in the lives of Sherman and Stetson, just as the Musical Courier Extra is placing on paper the experience and knowledge of John McTammany, the father of the player. It would serve as a text book for all piano salesmen, and there is not a competitor of Sherman on the Pacific Coast but who will admit this. There is not a man living today who met Stetson in the field of piano battle in the old days in New York, who will not concede it. The pity of it all is that a realization of this



DIRECTORS OF THE FAMOUS HOUSE OF SHERMAN, CLAY & COMPANY
Left to Right—A. G. McCarthy, Fred R. Sherman, L. S. Sherman, C. C. Clay (Died 1905), P. T. Clay, Ferd. Stevenson

those were fights. It was Samuel Hazeltan who told of the retort of the elder Weber when a customer remarked that she could buy a Decker Bros. piano for \$375. Weber's quick rejoinder was, "My God, have they raised their prices again?"

All this has been told before, but as Brand Whitlock says, somewhere in that mighty book of his, which is given the somewhat inefficient title of "Forty Years of It," it is always best to write about what others know, or words to that effect. So, when we write about the piano business it is well to discuss those things that we all know about and give the results of the observations of others who have accumulated experience by actual contact. (And, by the way, every man and woman in this land should read Whitlock's book.)

When one views this piano business, he naturally must study it through the experience of those who struggle with the problems of securing results through selling, and to sell pianos is to attempt at times the seemingly impossible. Yet when one meets a man of the type of Leander S. Sherman he feels that here is a man who overcomes difficulties, and this through the same sheer force of confidence that is so strongly marked in that other great retail man, Nahum Stetson, who had brought about the connecting of his name with that of Leander S. Sherman by the piano student who has now passed on, leaving his mark indelibly impressed upon this trade as one who knew. To know, and to know rightly, is always to impress, even after the inevitable has happened, and in this linking of the names Stetson and Sherman Mr. Blumenberg knew whereof he spoke. His words will receive the acquiescence of all who love men of force, of character, of conviction and men who build that others may follow and receive benefit.

So it was with peculiar interest that the beautiful building of Sherman, Clay & Co. was visited, for it allowed of that same analysis as regards methods and systems that had been afforded in the Steinway building in New York. It was replete, this study, with the same results—the learning of much that tends toward eradicating the slowly built-up belief that it is almost

impossible, yet here distinctive, different. It is the method of quoting the prices of the instruments. It may be an old topic to the piano men who are familiar with affairs hereabouts, but it is new to the writer, and its application is new to the average piano man—and we again are reminded of what Whitlock says. It is new, yet all know its meaning. We are so used to the tags fastened upon pianos and players—those unsightly manila tags that cost about ten cents a hundred, with the cheap twine utilized as the fastening—that it would seem as though any one who would think of anything better had made as great a discovery as did Stoddard when he found that to lengthen the cuttings in the music rolls would not only give the pedal effects but at the same time produce that "singing tone" he fought so hard to solve.

A Characteristic Sherman Method

So one finds in these Sherman-Clay warerooms the solution of the problem of marking prices on pianos and players. It is simply in using celluloid cards of small dimensions with the prices printed thereon in black ink and placed on the music desks. Mr. Sherman's explanation of why he does this, and why these price cards are placed where one can always see the price of the instrument without moving toward it, is simple, and stands on a par with many of the methods Mr. Stetson insisted on when he was manager of the retail work of the Steinway house.

It means nothing but the study of human nature. It is one of those fine touches that explain why the Sherman and the Stetson methods are different. We all know that a prospective customer will hesitate to step over to another instrument than the one the salesman is expatiating on and pick up the price card to see what it shows as to price. That is plain to every man who has ever sold pianos upon the floor. The ordinary price tag must be picked up to find what it says. This Sherman-Clay way obviates that. The prospective customer can see at once the price of every instrument in the room. It requires but a glance. The salesman may be endeavoring to sell an instrument marked a thousand dollars. The customer may want to pay but five hun-

seems impossible, yet it would be a work that would live always. Piano selling is a commercial subject, it may carry with it much that is bitter and militant, yet there are bright spots in its field, and in Nahum Stetson and Leander S. Sherman we have two of the brightest spots in this commercial world—spots that will never be extinguished. We all do reverence to these men who, as Mr. Blumenberg said years ago, are the finest examples of high-grade piano manhood the trade has ever known.

It is not necessary to say anything about the one-price system, or any other method of selling. This little touch of business sagacity tells its own story. It is worth a lot to piano men who sell, and it is given to the trade to be utilized in every wareroom where piano selling is looked upon with pride, that pride which comes with honest selling. Every man who has fought to convince the despondent prospect, who has had to listen to the tirades as to how low all other houses in the trade are except the one that is represented by the man who is talking, will appreciate this little touch, and will endeavor to apply it to his own methods of selling. The one-price system applies to the Sherman-Clay house through the sheer force of its high standing, yet the Sherman-Clay house has never advertised that it was or is a one-price house. This but indicates what becomes possible by maintaining a high standard as to the selling throughout the entire organization. More will be said about this Sherman-Clay house. It is a topic that will not down.

Padewski will sail from France the latter part of this month after a summer spent at Riold Bosson, his home in Switzerland. The pianist will inaugurate his return to the concert stage with a recital in Worcester, Mass., November 9. His first New York recital will be given in Carnegie Hall, November 22, and his only appearance with orchestra in New York will be with the New York Symphony December 7 and 8 in Carnegie.

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The Ensemble Modern, though younger than other chamber music organizations of Los Angeles, through its great artistry and novelty of instrumental combination has created more than State-wide interest in its striking program. The personnel includes Henri de Busscher, oboe; Emil Ferir, viola, and Blanche Rogers Lott, pianiste. Mrs. Lott has been noted for years because of her chamber music work. Mr. Ferir and Mr. de Busscher are leading members of the Philharmonic Orchestra. The programs of the Ensemble Modern are fascinating because of their unique character and embrace modern as well as classic works.

Estelle Heartt-Dreyfus, Los Angeles contralto, ranks pre-eminently among California artists, not only among vocalists. Few singers combine her remarkable vocal skill with her depth of understanding and human force of appeal. The Dreyfus programs have always been

Dr. Ray Hastings, one of the best-known organists on the Coast, has returned recently from a concert tour along the coast which took him north as far as Seattle. Having been official organist for the Philharmonic Auditorium and Temple Baptist Church, Dr. Hastings' name has been connected with practically all the great musical enterprises held at the auditorium during that time. His repertoire knowledge has won him the friendship of touring opera-conductors who always call on him when the score demands organ solos. Dr. Hastings is also frequently invited as guest-organist, when his organ concert programs are widely admired. In addition Dr. Hastings gives much of his time to teaching and creative work.

Abbie Norton Jamison and the Jamison Singing Quartet hold a unique position in the musical life of the Southland. Mrs. Jamison, whose refinement as com-

costume recitals, in which she is as lovely to behold as easy to listen to. Vast knowledge of old and new folk songs from the various states of this country, England, Scotland, Ireland, France, Germany, Russia, Italy and even from the Orient, make her one of the most fascinating woman singers of the day. Blessed with an unusual gift of personal charm, her costume interpretation, in which she uses dresses of historic character depicting the period, seem to take her audience as if entranced into foreign lands and among foreign people. True to style and always vibrant with national sentiment the songs express, Miss Jens has to give a message as well as much pleasure. Miss Jens is considered the leading American diseuse.

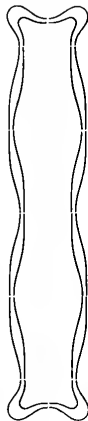
The Los Angeles Trio, founded and directed by May MacDonald Hope, has held a prominent place in the chamber music life of the Southland during the past three years. It consists of Calmon Lubovski, violinist; Ilya Bronson, cellist, and May MacDonald Hope, pianiste. This trio is appearing with growing success before out-of-town clubs and schools, having also given a series of programs under the auspices of the Southern Branch of the University of California. Its members rank prominently among Western instrumentalists and are noted for their virile art of chamber music playing.

Gertrude Ross, noted composer, well remembered because of her lovely desert-songs and her cycle of six



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noted for their exceptional finesse as well as strength, inasmuch as they are coherently built, striving toward a strong message, backed by a strong personality. In that regard this noted contralto has evolved a style of "purpose" programs which has won her national recognition. Mme. Dreyfus is already booked heavily and is therefore limiting her studio work to gifted women singers.

Maurine Dyer, brilliant mezzo-soprano of Los Angeles, is anticipating a season husier even than that of last year. Her bookings again include leading clubs in practically every State of the Southwest. This beautiful young singer combines lovely material of voice with excellent training and strong interpretative qualities. Before coming west two years ago, Miss Dyer toured largely in the east, having relinquished one of the best church positions in New York City to join her family. She is a protegee of Elena Gerhardt, the famous lieder singer, who is predicting an unusual career for her. This season Miss Dyer will be heard in several new programs, including classic and moderns in four languages.

poser and director of the quartet has been widely acknowledged, founded the small vocal ensemble several years ago. Under her direction the members, Jean Colwell, Hazel B. Anderson, Edna C. Vorhees, and Daisy Prideaux, have formed a greatly charming vocal unit which is not only finely blended and possesses individual as well as collectively tonal beauty, but which sings with that specific ensemble quality which is impossible without a strict sense of style and technical control. The programs of the Jamison Vocal Quartet always have a rare freshness and musical fragrance which makes their work appear so pleasingly spontaneous. Mrs. Jamison herself needs no introduction. Her songs and teaching pieces, also sacred compositions, are frequently chosen probably because they reflect the composer's lovable personality in such artistic manner.

Grace Wood Jess, delightful singer of folk songs, in which she unites charming tone of a winsome mezzo-soprano with all the nuances of interpretation the word "diseuse" implies in its fullest sense. Mme. Jess now resides in Los Angeles. Mme. Jess is noted for her

Japanese art songs, has won new recognition of national import through the publication of a set of early Spanish California folksongs, harmonized and set in highly artistic manner. They have been brought out in characteristic style by J. Fischer, the New York publisher. Two piano pieces, Ride of the Cowboy and Spanish Serenade, as well as three Spanish California airs of bygone days, arranged for violin and piano, form a considerable contribution to California music. The Norfleet Trio is including a trio arrangement of these Spanish California compositions, which is also to be published. Mrs. Ross is also writing a flute quintet at the invitation of the San Francisco Chamber Music Society, basing it on old California songs of the Spanish days. Her Lullaby song, too, is about to be off the press, while word has been received that Florence Macbeth is going to sing her Japanese song Sokomura (Cherry Blossom) on every program this season.

Le Trio Intime—Jay Flows, flute; Alfred Kaatner, harp, and Ilya Bronson, cello, now in its fourth year of existence, has contributed essentially to the chamber (Continued on Page 36 Col. 1)

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(Continued from Page 24, Col. 3)

music life of the Southland. Charming instrumental effect has won a large following for the three musicians whose programs, in spite of the name of their organization, have wide appeal as well as wealth of intimate charm. Although a Los Angeles organization, the Trio Intime has carried chamber music into many communities of the Southland, presenting programs rich in ensemble numbers and solo features. This coming season will find the three artists, all of them members of the Philharmonic Orchestra, filling an even larger number of return engagements.

FERRIS HARTMAN TELLS OF DREAMS COME TRUE

How Carefully Laid Plans to Revive the Old Tivoli Days Have Finally Been Consummated With Success

"Teddy" Hartman and Paul Steindorff have come home. Monday evening, October 2, they inaugurated a season of comic opera in their own theatre, producing the pieces in their own way and responsible to no one but themselves and the public. Back of this decision lies a story of ambition fulfilled and an opportunity that took years in coming. After the fire effectively brought to a close the "old Tivoli days," the movies and jazz seemingly brought about the same result for comic opera. Attempts were made to revive it, but the audiences were in search of other things.

"But they will come back," declared Hartman. "Real comedy is not a thing of a day, and neither is real music. Some day the public will realize that it is the old melodies that bring musical satisfaction and not jazz. The day will come also when the movie houses will do their share toward educating the public to look for part of their entertainment in the comic opera and dramatic houses."

Full houses were the rule and the revival of certain of the Gilbert and Sullivan pieces and such operas as "The Glimes of Normandy," "The Bohemian Girl" and "The Toyman" attracted throngs that almost crowded the orchestra out of the theatre and brought into use again the "standing room only" signs.

It was apparent that the change in the attitude of the theatre-going public, which Hartman had predicted, had taken place and that the great opportunity in the careers of the comedian and the musician were at hand.

So, taking the profits of the Oakland engagement and their state tours, the two took over under lease the Rialto Theatre and have changed it about to meet their own ideas. Certain stage architectural changes which Hartman had always felt necessary have been made and certain acoustic properties which Steindorff has always demanded were made available, and now the two are happy. They have renamed the theatre the Rivoli Opera House and are to conduct it according to their own ideas.

"Paul and I are San Francisco products, and in coming back to San Francisco with comic opera we are coming home," explained Hartman yesterday as he sat in the rear of the theatre watching the mechanic carrying out his ideas, "and we are coming home under auspicious conditions. Our dreams and ambitions have come true at last. We have always wanted to present our own company in our own opera house. We have had certain ideas which we believed should prevail in the conduct of a theatre and can now try these out without interferences. We are our own bosses."

"For one thing I have always insisted that comic opera is lost in a big barn of a house. Comic opera must have intimacy and this we have in the Rivoli. Then the acoustics must be perfect and every seat should have an unobstructed view of the stage. These things have been arranged. And then, we both have peculiar ideas about the management of a house. We believe that a theatre should be a friendly institution and that this

offers the conveniences of telephone and stationery. There are cribs for children and a matron is always in charge. A portion of the rear of the house has been converted into a Volstead bar for the men and a place for smoking and conversation between acts provided.

Every effort has been made to bring about the atmosphere of hospitality and good will that marked the old Tivoli days.

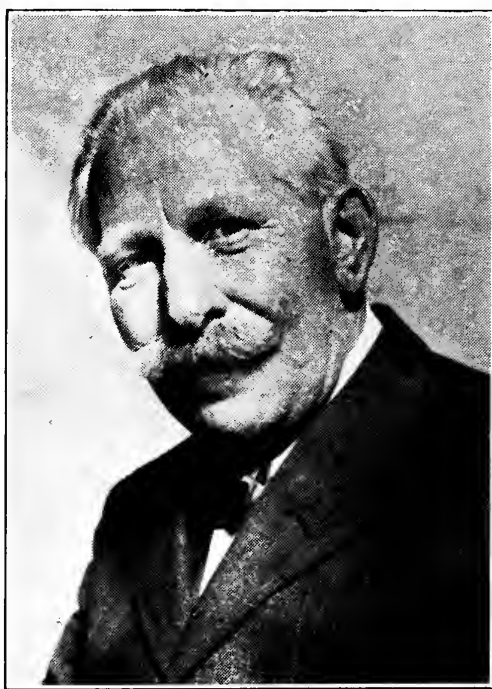
LEVITZKI "RESURRECTS" A NATIONAL ANTHEM

Levitzy's success on his recent tour of Australia and New Zealand was so sensational and so complete that one can hardly single out any particular quality in his artistic and personal equipment for which he will be especially remembered there. One can safely assert that Levitzki established a standard, just as Paderewski did some eighteen years ago, by which all future pianistic visitors of that far-off continent will be judged. He has become the idol of every Australian music-lover by virtue of his musical interpretations, his uncanny technic, his attractive personality, in short, all those attributes which had endeared him to his American audiences. In addition, he preceded all his recitals by a gracious act which found a ready response in the heart of every Australian and New Zealander who is bound by traditional ties to the mother country, England. He opened each of his recitals by a majestic and impressive rendition of the British national anthem.

The question of playing the British national anthem was brought up immediately upon Levitzki's arrival in Sydney. It was suggested by the local managers as an act of courtesy, particularly since a party from Government House had reserved seats for the opening recital. Levitzki readily consented. During the few days that intervened between his arrival and debut, he heard the anthem played on several occasions in local theatres and concert halls, and he was annoyed by the listless



FERRIS HARTMAN
The Distinguished Comic Opera Comedian, Who Has Endured Himself to Californians and Whose Popularity Lasts Longer Than That of Any Other Comedian Before Our Public



PAUL STEINDORFF
The Noted Orchestra Conductor, Whose Association With Concert, Oratorio and Opera Has Contributed Largely to the Popularizing of Music in the Far West

At the time these seemed vain words, and, adapting himself to the spirit of the times, Hartman went into the movies, where he became a director. Steindorff's genius was recognized by the University of California and he was established as choragus at that institution.

Then a year ago Hartman embarked on a short vaudeville tour, during which he had singers who introduced the comic opera melodies and in which he did some of his old-time clowning and buffooning. The genuine interest which attended this venture and the hundreds of letters which poured in gave him the ideas for a revival of comic opera. San Francisco people were particularly enthusiastic over the idea, but it was the civic and women's clubs of Oakland which gave him the tangible support to make the experiment.

Taking over the Auditorium Theatre there, a brief season was inaugurated, with tours up and down the state during the periods when the theatre was unavailable. The reception which the venture received has been the outstanding feature of California theatricals for the past few months.

spirit should be radiated to the patrons. The 'front of the house' can spoil a patron's enjoyment of a piece by surly conduct.

"It seems strange that the theatre manager whose existence depends upon the whim of the public should be the last person to realize what big business corporations realized long ago, and that the patron should be treated with the same consideration which is given a guest. Our patrons are to be our guests. They are to be met with smiling consideration at the box office, with a smiling, cheerful door tender and with courteous care-taking ushers."

The Rivoli Opera House, as the former Rialto Theatre has been rechristened, has been turned under the direction of Hartman and Steindorff into one of the most cheery, comfortable playhouses in the city. New seats have been installed, the interior arrangement has been changed, new drapes and hangings put in place and special provision made in every way for the comfort of the patrons. A sun parlor and reception room for ladies has been developed into quite a feature. This room

manner of its rendering. He decided that it should be played differently, or not at all. He began to elaborate on the simple melody and found all the more inspiration in the fact that it was the same melody to which he himself had in his boyhood days sung the words of "My Country, 'Tis of Thee."

On the evening of his debut no sooner were the Governor of New South Wales and his party seated than Levitzki stepped on the stage of the huge Town Hall and to the delight of the great audience launched into a majestic rendering of "God Save the King." The impression can be described by the following newspaper excerpts:

"Then to the surprise and delight of everyone, he suddenly launches into the National Anthem. Surely the great song was never played in such a manner before on a piano. He plays it straight through once, and then once again, this time putting in some embellishments, which reveal instantly the stupendous power and virtuosity of the artist. People glance at each other and smile."—From the Sydney Times.

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One of the Dynamic Staff Members of the Behymer Office Gains Wide Recognition as Notable Managerial Force in the Fertile Field of the Far West

For years Miss Rena MacDonald as personal representative and associate to Manager L. E. Behymer of Los Angeles, has held an unique and enviable position among American managers. In other words her quick sagaciousness, sympathetic judgment and rare familiarity as to matters managerial, both national and territorial, has alike won her the confidence of leading impresarios, artists, local managers or committees representing clubs, and of the press. Having headed for a long time Manager Behymer's wide-flung organization that reaches from Northern California into the eastern part of the Southwest, Miss MacDonald in the course of professional visits to the eastern booking offices has also entered into happy contact with the prominent men and women who as national managers almost shape the concert life of the country.

Thus uniting executive and executant duties, she has in a growing measure been able to accomplish constructive work, rendering vital aid to Impresario Behymer in his masterly upbuilding of a great musical empire of the Southwest. Executive opportunities opened a wider field to Miss MacDonald, affording occasions to do educational work in her managerial capacity, thus benefitting the public in its specific needs, and finding new fields of success for the profession.



RENA MACDONALD

Personal Representative and Associate Manager of L. E. Behymer, Who Has Gained an Enviable Position Among American Managers

Here, then, devotion to American music, confidence in our own composers and recitalists, helped her to intensify efforts on their behalf. At the same time Miss MacDonald retained sympathetic understanding for the foreign artist and of his message to this country. She is noted for her penetrating discrimination in this regard, as she is known to feel keenly the musical pulse of her country. And personally—she has retained that charming independence, derived from a quality of integrity, that found wide admiration as well as response. It is a quality of integrity which sternly defends that which seems right. But the very same qualities have oftener still made her a trusted helpmate and friend of many, and, in turn, won her much friendly love.

B. D. U.

THE IRISH BAND.

The first United States tour of the internationally famous Irish Regiment Band, aptly described as "a traveling festival of Irish music," will include a limited number of appearances in Northern California and a series of concerts in San Francisco under the management of Selby C. Oppenheimer. This celebrated band, the only musical organization exclusively Celtic in the United States, will reach here about the middle of January. It is under the direction of Lieut. J. Andrew Wiggins, and its forty members are almost all World War veterans. A group of soloists supplements the ensemble, including Jean McNaughton, dancer, Beatrice O'Leary, soprano, and John Treholme, the world renowned Pipe-Major and exponent of the Irish bagpipe.

L. A. CHAMBER MUSIC SOCIETY

Following the symphonic rise of this city through the winter and summer seasons of the Philharmonic Orchestra, Los Angeles as a musical community has arrived at a new milestone of development. I am speaking of the newly formed Los Angeles Chamber Music Society under the presidency of Allan C. Balch, whose interest in the proposed work of the new organization made its existence possible. Incidentally, plans for such an organization were originally voiced by Mrs. Blanche Rogers Lott, the noted pianist and chambermusic player.

What the addition of the Los Angeles Chamber Music Society to our present musical organizations will mean may be pointed out at a later date. Suffice it to say, that one is wont to consider a town possessing such an organization as truly musical. That the new society is prepared to contribute its full share to the musical culture of Los Angeles is evidenced by a program schedule, probably in advance of any other city excepting New York City, Boston and probably on par with Philadelphia and Chicago. Twelve concerts will be played at Gamut Club Auditorium, a concert hall probably more suitable for this type of programs than any other. Concerts will take place every two weeks, thus on Fridays alternating with the Philharmonic Orchestra concerts, a review of the first program to appear in next week's issue. The second concert is planned for November 10.

Practically every form of chamber music will be presented, thus assuring wide variety of music within the individual program, and within the series as a whole. The present personnel of the society mentions: Sylvain



LETTY PENN

A Charming Soprano Soloist, Who Has Established a Reputation for Herself as a Refined Vaudeville and Light Opera Singer

Noack, violinist; Emile Ferri, violinist; Henry Svedrofsky, violinist; Ilya Bronson, cellist; Henri de Buscher, oboist; Blanche Rogers Lott, pianiste; Jay Plowe, flutist; Pierre Perrier, clarinetist; Samuel B. Bennett, French horn, and Alfred Kastner. Other artists will be included, for it is the plan of the program committee to present works which also call for trumpet, bassoon and duplications of the instruments already mentioned. For the first time in the musical life of this city chamber music will be offered in the fullness of its musical versatility, classic and modern.

Interest already shown in the new musical movement indicates that it will be a popular success, not only because of the reasonableness of season and single ticket prices, but because of actual eagerness expressed by music lovers to hear these concerts. With William Edson Strobidge as manager the organization is in the hands of a well equipped pilot. To sum up, an organization has come before the public ready to acquaint it with music of the highest art-forms that at the same time harbor music of the deepest human appeal. Again, the society is assembled in a manner to reveal chamber music not as a mere academic art, but as language of the heart as well.

Isadora Duncan—According to latest advices from New York, it is uncertain whether Isadora Duncan will reach the Pacific Coast this season. She was announced to appear here on December 8th under the management of Selby C. Oppenheimer, but that engagement has been cancelled for the time being, pending the rearrangement of her tour.

ELLY NEY, A REMARKABLE PIANIST.

Elly Ney, the remarkable woman pianist who made so profound an impression upon New York critics at her debut there last season, has been secured by Selby C. Oppenheimer for two concerts in San Francisco and will appear here at the Scottish Rite Auditorium on December 12 and 17.

Mme. Ney is held in high esteem in Europe where she has been appearing for some years. They call her "the female Paderewski" because of the extraordinary virility of her playing, and she is hailed as the greatest living interpreter of Beethoven and Brahms.

"Elly Ney is the incarnate soul of music" writes one European critic. "Her marvellous playing transports us into a magic world of tone. Her technique amazes us. All that heart, soul and mind feel and express in their varying moods, is told us by her delicate fingers which seem inspired."

The pianist has been playing in public since she was nineteen. At the age of ten she received a scholarship in one of the largest conservatories in Germany, which had to make an exception in her case as she was under the lowest age limit of admission. At sixteen she carried off the famous Mendelssohn prize, and shortly after began studying with Leachetitzky. Her first concert tour was in Holland, which is now her home country, as she married Willem Van Hoogstraaten, the well known Dutch conductor.

Mme. Ney has just returned from a vacation trip to Europe, bringing with her her little daughter, who it is expected will accompany her on her visit to the Pacific Coast.



DOUGLAS SOULE

One of the Prominent Pianists in the Bay Region. Who Has Gained Laurels on the Concert Platform and Who Studied Abroad and at Home

Miss Esther Mundell, prominent voice teacher, conducted a most successful summer course in her studio in San Francisco. Many students, unable to take advantage of her regular courses, took advantage of the mid-year instruction to study with Miss Mundell.

Among those prominently identified with Miss Mundell's course was Mr. William Gwin, formerly of San Francisco. He has been residing in Paris where he is one of the leaders in the center of music of that metropolis. Mr. Gwin possesses a lyric tenor voice of great beauty and warmth. Early this winter he will go on concert tour, giving recitals in Berlin, Vienna, Prague, Bucharest and other European capitals.

Many students of the University of California summer school also studied with Miss Mundell. Miss Mundell's fall classes begin work with her on September first. Already the enrollment has been large and the season promises to be one of the most successful in Miss Mundell's many years of teaching. Two of her pupils will be presented in recital in November and others will appear publicly at various musical events.

Zay Rector Bevitt, of the Institute of Music of San Francisco, recently gave a demonstration of her principles of "Harmony Diagrams," as applied to the music study of children, at the Cora L. Williams Institute at Berkeley. The pedagogical theories in the "Harmony Diagrams" were found to coincide so perfectly with Miss Williams' own philosophy of creative education that Mrs. Bevitt has been added to the faculty of that school also.

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 in Pacific Coast Musical Review, November 11, 1922

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Musical Influence of Rothchild Entertainment

How far will the struggle and the turmoil and the present unrest, affect the musical world? Will the progress of the musical world be stifled as a result of the above? Will the rising generation be robbed of the advantages of the present day citizen? These are the confounding thoughts that must enter the minds of theatrical managers and the impresarios of the present day.

The Herbert L. Rothchild Entertainment is this month celebrating its fifth anniversary of the birth of the California Theatre, which institution was the first theatre of pretense established on the Pacific Coast, and as the writer rehearses in his mind the progress and development of music in San Francisco, he finds that on the opening of this palatial temple of music and amusement, the citizens were astounded with the announcement that a twenty-five piece orchestra would furnish the musical treatment of its photoplay dramas. And at that time the concert numbers on the stage were established as a unit of the California's entertaining program. The approval of the public was manifest by its attendance and support of this progressive musical advancement.

Meeting the demands of the public the orchestra was augmented gradually until it reached the number of a fifty piece orchestra of the standard of a miniature

to change the character of music in the theatres and of necessity curtail the size of orchestras, still maintaining a high standard of a different type of music. The exorbitant demands made necessitated cancellation of the Sunday morning concerts, and how far-reaching the curtailing of music will develop in the theatres is a matter that will be determined in the immediate future. Nearly all theatres in the United States are equipped with wonderful organs of various types. In my recent trip East, I found a great many theatres featuring organ accompaniments with photoplay dramas and also giving organ recitals, substituting the concert numbers heretofore given by the orchestras. The orchestral organs have a distinct advantage in picture playing by reason of their instantaneous modulations and powerful crescendos, and coupled with these essentials they carry innumerable trap effects such as the sleigh bells, xylophones, chimes, fire alarms, rain effects, train effects, etc., which add greatly to the comedies and accentuate the picture drama climax.

The organists of today are truly skilled musicians, trained to follow the tempo of the picture, and I was surprised to learn the public demand for this type of music, which is daily increasing.

San Francisco will always maintain its reputation musically, whether the theatres use orchestras of sym-

her, and we do not doubt for a moment that she will justify Mr. Hertz' judgment in selecting her for such an important and far-reaching task.

It is rather late to refer at this time to Miss Riegelman's numerous artistic triumphs on the operatic stage and concert platform. However, our readers are well aware of the popularity so rapidly attained by this excellent artist while associated with the Chicago Opera Company and also during the course of numerous concert engagements in the East as well as on the Pacific Coast. Prior to her American triumphs Miss Riegelman scored consistent operatic successes in Europe, and in view of these records this young American artist ought never to be idle in her native country, and if our musical clubs and managers have any idea of the debt they owe to the musical public for supporting them, they would reciprocate by seeing to it that American artists of Miss Riegelman's calibre would get that hearing which they are justly entitled to. Negligence on the part of managers and music clubs to recognize the merit of American artists represents a breach of trust which sooner or later will meet with the retribution which it deserves.

A. M.

WORLD PREMIERE AT ALCAZAR.

The Alcazar Theatre will be the scene of a world premiere beginning Sunday afternoon, November 19, when the distinguished stage and screen star, Frank Keenan, will appear in the title role of a brand new play, Peter Weston. Thomas Wilkes, in line with his



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GUY MAIER AND LEE PATTISON

Two Eminent Pianists, Whose Artistic Triumphs Will Be Replicated in San Francisco in Unique Two-Plan Recitals, Their Art Has Aroused Interest Throughout the Musical World

symphony. Four concerts were given daily under the leadership of magnetic conductors. The management, desiring further to promote the musical interests of the city, inaugurated the Sunday Morning Concerts—the first of its kind attempted in the United States, and as a result it was followed by many other theatrical managers throughout the country. These Sunday Morning Concerts, aside from their splendid orchestral treatment, again gave the opportunity of development to a higher standard by an arrangement with Mr. Selby Oppenheimer, the famous local impresario, to secure soloists of national and international reputation. The attendance was most gratifying and as a result the California Theatre, by reason of the above, helped maintain the enviable reputation of San Francisco as a musical center. In the course of this development it became manifest that other theatrical managers, realizing the advantages of music, gradually increased their orchestras, and as a whole the public in attending theatres were given a genuine musical treat.

Gradually the musicians' positions became more potent and the demand for their services automatically increased the value of their services with the result that in many instances they were receiving a greater salary than demanded by the union scale. Not satisfied with this wholesome prevailing condition, demands were being made upon the managers for conditions which gradually made the further development of musical treatment not alone unprofitable, but an impossibility. Consequently, there was no course to pursue other than

phonic proportions or whether they use a smaller number of greater artists in the popular jazz music which is now so much in public demand, and of course the wonderful organs installed in the theatres will be a prominent musical feature in their weekly programs.

EUGENE H. ROTH.

MABEL RIEGELMAN TO SING WITH SYMPHONY.

Mabel Riegelman, the distinguished American prima donna soprano, who has gained for herself an international reputation, has been selected by Alfred Hertz to sing the soprano part in the Mahler Symphony to be presented in San Francisco on December 1st and 3rd and in Oakland on December 4th. Inasmuch as this symphony requires a voice of the highest artistic character, as to quality, purity of intonation and technical accuracy as well as musically intelligence, the selection of Miss Riegelman by Mr. Hertz is a compliment that cannot be too highly estimated. Indeed it is a recognition of unquestionable artistic merit.

Miss Riegelman will have the distinction to have sung this soprano part, which forms a part of the symphony and blends in with the instrumental score, at its first presentation in the West, and in the annals of musical history this event will go down as one of the outstanding musical facts of the Pacific Coast. Miss Riegelman is entitled to the honor thus bestowed upon

promise to San Francisco to give the amusement lovers of this city an opportunity to pass upon new productions, has decided to present this noteworthy drama here for one week prior to an immediate New York staging.

It is expected that Peter Weston will be an immediate and pronounced success. Big in theme and powerful in construction, it contains the vital elements necessary to make it popular. Keenan, himself is most enthusiastic about it and he has been in consultation with Dickson Morgan in connection with the scenic production. The scenery and inanimate accessories have all been built here and they will be shipped to the metropolis and used in the Broadway presentation this winter.

No expense is being spared by Wilkes in making Peter Weston the outstanding production of the present theatrical season. Keenan, who is exceedingly popular with all classes of theatre goers, will have a strong, virile role and Mary Newcomb will appear as his leading support. There will be parts for all of the other popular members of the company and in the cast will be found Ernest Wilkes, Emmet Vogan, Jerome Sheldon, Netta Sunderland, Hope Drown, Norman Feusler, George P. Webster, Ancon M. McNulty and Harry Leland. Peter Weston is by Frank Dacey and tells a story of an old man who expects his children to live their lives according to his pattern and under his direction. Mary Newcomb, Dudley Ayres and Emelie Melville are starring this week in The Gypsy Trail, which has proved exceptionally popular.

OLIVER WALLACE

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JOHANNA GADSKI ASSURED ENTHUSIASTIC RECEPTION

Great Demand for Seats at Her First San Francisco Concert in Eight Years—Prominent Society Leaders Preparing to Give Her a Hearty Reception at One of San Francisco's Finest Hotels—Manager Bondeson Reports Bookings in Several California Cities

BY ALFRED METZGER

Now since the judgment of the Pacific Coast Musical Review is vindicated by the attitude of the musical public of America we do not hesitate to remind our readers that throughout the period of the war we have solidly stood in defense of music and artists against the onslaughts of bigots and false patriots. It took far more courage to do this at the time of excitement than it does today. But since there still seems to be peanut minds who cannot rid themselves of prejudices that were founded upon misinformation and propaganda, we intend to give our reason why we stood solidly and unwaveringly on the side of Mme. Gadski.

In the first place we had proof that the stories circulated about her were false and malicious. We had this proof from friends who were present on the occasions when such events as reported were to have taken place, and who solemnly assured us that nothing like that printed in the papers had taken place. It was therefore a malicious campaign of slander which no dignified newspaper should have published, and against which no one at the time had any means of defense.

Therefore the musical public, knowing now that the distinguished artist suffered from injustice and bigotry as well as prejudice, is ready to atone for the mistakes of others. It is a fact that Mme. Gadski today stands, as she has done before, as the greatest dramatic soprano before the public. The fine resonance of her voice, the astounding range from the lowest to the highest tones, the absolute accuracy of her intonation, the fine dramatic instinct and intellectual emotional coloring prevalent in all her interpretations, her regal bearing on the concert platform, her uncompromising attitude toward that which is finest in music, and her refinement of expression complete to make her one of the most distinguished figures before the musical public.

A glance at her programs will convince everyone of the taste and artistic judgment that is inherent in Gadski's art. She always has been one of the world's greatest exponents of the concert song. It was she who brought Schubert's Erlking for the first time before the great public of the entire country and who actually made it popular among the masses. We have heard many a serious music lover say: "If you haven't heard Gadski sing the Erlking, you haven't heard it at all." We never have forgotten Gadski's thrilling interpretation of the Schubert, Brahms and Strauss songs.

In the matter of Wagnerian soprano arias we know of none today who can come near her in effective interpretation. Throughout her eight years of absence from the concert platform, when many a dramatic soprano of international fame had a chance to occupy the place left vacant by the eminent Diva, NOT ONE has succeeded to replace her in the estimation of critics or public. We cannot think of ONE dramatic soprano that can even approach Mme. Gadski in quality of voice or intelligence of expression. And we make this broad statement very deliberately after careful research and consideration.

In her attitude toward her audiences, Mme. Gadski has always been most generous. Unlike many concert singers she becomes more energetic, more enthusiastic and more vigorous as the program progresses, and at the end she always gives an ample measure of additional encores, among them some heavy Wagnerian arias. Her vigor and virility has always been inextinguishable. The Civic Auditorium will be an ideal place for her voice and art, for she has that rare faculty of making her beautiful voice carry to the uttermost corners of a large edifice. Her place which she occupied for so many years at the Metropolitan Opera House in New York as leading dramatic soprano, during a period when the world's greatest artists represented the casts, has never been filled. She still retains the reputation of the world's greatest Wagnerian

soprano, a true successor to Lilli Lehmann, the never-to-be-forgotten, who herself has designated Mme. Gadski as her legitimate successor.

The Pacific Coast Musical Review expects the musical public of California to rally to the support of such a brilliant artist irrespective of her nationality. We regard music as international. There are no political lines drawn in art and if we are not sadly mistaken, Mme. Gadski will receive one of the warmest, most cordial, most genuine and most universal receptions ever accorded any artist by the warm-hearted, liberal, fair-minded and square-dealing Californians.

The program to be presented by Mme. Gadski at her concert at the Civic Auditorium on Friday evening, November 24th under the management of O. E. Bondeson will be as follows:

Elizabeth's Aria from Tannhauser (Richard Wagner); Songs My Mother Taught Me (Dvorak); The Last Hour, (Walter Kramer); The Swan Bent Low to the Lily, (MacDowell); A Maid Sings Light, (MacDowell); On the Steppe, (Gretchaninow); The Angel, Grief, in



Photo by Victor George

MME. JOHANNA GADSKI

The World's Greatest Dramatic Soprano, Who Will Make Her First San Francisco Appearance in Eight Years at the Civic Auditorium Friday Evening, November 24

the Greenhouse, Dreams, Stand Still, (Richard Wagner); Isolde's Narrative from Tristan and Isolde, (Richard Wagner).

A glance at the above program will convince any reader that Mme. Gadski is very generous in her recognition of American composers. Giving them first place after the introductory aria. Even from the very first time of her American tours she gave a prominent place upon her programs to American composers. Among these was especially prominent, the now famous Frank La Forge, who at that time was the first American pianist accompanying a foreign artist of international reputation. Mme. Gadski contributed greatly toward making La Forge songs popular, compositions which we consider among the finest songs written. Edwin Schneider was another American pianist whom Mme. Gadski brought out with her on some of her tours and whose compositions she first introduced. On this her latest tour, she also gives place on her programs to some of Schneider's songs.

And now Mme. Gadski picks out a California pianist in Margo Hughes, one of the very best pianists and accompanists before the public today. Because of these undisputable facts, we maintain that American artists and composers owe a great debt of gratitude to this eminent Diva, specially as she was sponsoring the cause of American music when most of the foreign

artists were afraid to "break the ice." This friendliness toward American music and musicians is among the strongest reasons why the Pacific Coast Musical Review has always entertained the friendliest and most cordial feelings toward Mme. Gadski, and coupled with her innumerable artistic qualities, her popularity, among real music lovers is unquestioned.

MAIER AND PATTERSON RECITALS.

A real novelty in musical fare is offered those who attend the concert at the Columbia Theatre this Sunday afternoon when Guy Maier and Lee Pattison give their first two-piano recital in San Francisco.

Selby C. Oppenheimer has brought these very fine musicians to the Pacific Coast and is offering them in two programs, the second of which will be given Sunday, November 26, and in so doing is giving San Francisco lovers of pianistic music an opportunity to hear the finest exponents of this form of playing. Other pianists in the past have appeared together in ensemble performances, most notable among them being Ossip Gabrilowitsch and Haro'd Bauer, but critics agree that none have attained to the degree of precision and the seemingly absolute perfection which these younger artists have reached. This can be attributed in part to the time spent by Maier and Pattison in practice together, for including their student days at the New England Conservatory and later in Germany, they have been developing their two-piano art for more than six years. As a result their playing is of a quality described by the critic of the Chicago Journal in the following glowing terms:

"Their joint playing was perfected down to the thousandth part of a second. Listening to them with the eyes closed, one is conscious of an effect like that of a highly complex and gifted pianist playing singly and continuously."

Maier and Pattison have been appearing in public for three seasons, their most conspicuous success having been attained in Paris, New York and London. Their recitals in this country include appearances with many of the leading orchestras, including the New York Symphony and Philharmonic, and the Boston, Chicago, Cleveland and Detroit Symphony Orchestras. Their repertory is strikingly large and varied for music of this type, and includes many compositions of particular interest to those who delight in pianistic music. This Sunday afternoon they will offer the following program: Fantasia and Fugue in A Minor, (Bach-Bauer); Variations on a Theme by Haydn, (Brahms); Barcarolle, (Rachmaninoff); Puzazzetti, (Casella); Moy Mell (The Happy Plain), (Arnold Bax); Scherzo, Opus 87, (Saint-Saens); Russian Popular Dance, (Gilese); Valse, Opus 15, (Arensky); Scherzo, (Arensky); Romance, (Arensky); The Orgy, (Ilijinsky).

TWO SPLENDID SYMPHONY PROGRAMS.

A most interesting and well-balanced programme has been prepared for the concert to be given by the San Francisco Symphony Orchestra tomorrow afternoon in the Curran Theatre under the direction of Alfred Hertz. The novelty of this week's programme is the "Suite of Ironics" of Leo Sowerby. This work, which also goes under the name A Set of Four, is one of the most daring compositions of this young American composer, and will be the first of his symphonic works to be heard in San Francisco. Symphony patrons are promised somewhat of a surprise in the daring symphonic treatment of American dance rhythms, the unique orchestral effects and clever melodic outlines.

The balance of the programme is made up of the Beethoven Fourth Symphony, which has not been heard here for more than seven years, and the inspiring Prelude and Love Death from "Tristan and Isolde" which ranks among the most popular of Wagner's compositions.

The next Popular Concert is scheduled for Sunday afternoon, November 26, and as usual, a most attractive programme of familiar numbers has been prepared. The numbers announced are the Prelude to Lohengrin, Grieg's Peer Gynt Suite No. 1, the overture to Rossini's William Tell, the Riezy Overture of Wagner, Glazounov's Pas des Flances from Ruses d'Amour and Tschakowsky's Italian Caprice. The violin and cello obbligatos in the Glazounow number will be played by Louis Persinger and Walter V. Ferner.

At the Fourth Pair of Symphony Concerts, to be given December 1 and 3, Gustav Mahler's Fourth Symphony will be given its first production in San Francisco. This delicate work, which is a distinct contrast to the first symphony heard last season, includes a soprano solo. For this programme the Musical Association has been fortunate in securing the services of Mabel Riegelman for the solo passages, and music lovers will no doubt enthusiastically welcome the opportunity to again hear this delightful singer who has charmed concert and opera goers throughout this country and Europe.

During the present week Manager Behymer is presenting two eminent artists on his Philharmonic Artist Course. Teodora Seid will be heard at the Tuesday evening series (Nov. 14), and to judge from general interest by a large and representative gathering of musicians and "music lovers." Marguerite d'Alvarez, the contralto, will open the Matinee series Saturday afternoon, also, one can already say, before a good house. Florence Macbeth and Daddum were greeted by a large audience and with much enthusiasm. Daddum had to fill a return engagement.

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GREAT INTEREST IN FRENCH ORGANIST.

Great interest attaches to the first and only appearance in San Francisco of Marcel Dupre, organist of Notre Dame Cathedral, Paris, Tuesday evening, Nov. 28, at the Exposition Auditorium. This remarkable artist startled the musical world in 1920 by the almost incredible feat of playing for the first time in history the complete organ works of Bach, from memory, in a series of ten recitals at the Paris Conservatory. This accomplishment involved the memorizing and playing of more than two hundred different pieces, included in 2,000 printed pages of music.

Dupre conceived the project as a labor of love, presenting the recitals to the students and professors of the Conservatory by special permission of the Fine Arts Ministry. As the recitals proceeded with ever increasing enthusiasm, the artistic world flocked to the Conservatory, until the audience numbered practically every Parisian musician of note and the artistic cognoscenti as well. This unparalleled achievement won for Dupre the title of "the finest organist of his time," and his present American tour has begun a succession of triumphs.

The Auditorium Committee of the Board of Supervisors, under whose direction Dupre will appear, feels very fortunate in securing him for San Francisco, and has placed the price of reserved seats at 50 cents, 75 cents and \$1, with admission at 25 cents. Reservations may now be made at Sherman, Clay and Company's.

ADELPHIAN CLUB CONCERT.

The Adelpian Club of Alameda presented a most interesting program on Thursday afternoon, October 5th. Elbert F. Cowan, well known pianist, was in charge of the affair and arranged for the appearance of the following artists: Marie Hughes Macquarrie, harpist; Miss Louise Jorgensen, danseuse; William Dehe, cellist; James Rourke, violinist, and John Marquard, baritone. Mr. Dehe, first among the cellists of San Francisco, was heard at his best in a solo group. Mr. Rourke, whose violin playing has long been one of the features at Hotel Oakland, played with artistic finesse several well chosen numbers.

Marie Hughes Macquarrie gave two unusual groups. Her rendition of three modern compositions by Debussy and Fuleihan were most enthusiastically received and she responded to an encore with Wieniawski's The Red Sarafan, arranged for her by Mr. Cowan. Miss Louise Jorgensen appeared in interpretive dances and delighted her audience with the spontaneity and abandon of her art. She was repeatedly encoored.

Mr. Marquard, who is studying voice with Mr. Cowan, is a young vocalist who has musicianship as well as a splendid quality of voice. The ladies of the club were especially indebted to Mr. Cowan whose splendid taste and personal efforts insured the success of the program. He was the accompanist of the occasion and is a past master of that art.

ELIZABETH SIMPSON'S PUPILS PLAY

Elizabeth Simpson opened her handsome Berkeley studio for the first class recital of the present season on Saturday afternoon, October 14, a large number of pupils being present. A varied and exciting program was artistically staged, a noticeable feature being the beauty of tone and artistic finish of each number. The program opened with a charming group by three junior members of the class, after which the following numbers were given: Cracovienne (Paderewski), Rigaudon (Raff), Rhapsody VI. (Liszt), Miss Helen Merchant; Omar Khayyam Suite No. II. (Cadmán), Miss Lillian Underwood; Tarantelle (Kargelff), Miss Ruth Hoskinson; Spinning Song (Mendelssohn), Miss Eleanor Chamberlain; Etude Mignonne (Schutt), Hungarian (MacDowell), Miss Margaret Fish; Nocturne (Grieg), Coming of Spring, May Night, Bird Song, The Sea (Palmgren), Arabesque (Debussy), Mrs. Ethel Long Martin; Canzonetta (Schutt), Miss Gladys Sibley; Hungarian Fantasy (Liszt), Mrs. Martin; La Fleurie (Couperin), Les Fiftes (Dandrieu), Allegro Molto (Schubert), Sarabande, Gigue (Loevely), Miss Simpson.

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The past season has been a very busy one for Mme. Cailleau, as besides having had every half hour taken,

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she has had a waiting list of pupils. The monthly studio recitals given at her home are always greatly enjoyed by the pupils and their friends. These recitals show the work done during the month and prepare the pupils for the annual recital given at the Palace Hotel during the month of April. At the last recital between five and six hundred guests assembled to hear thirteen vocalists from the Cailleau studio. The promising ones who are appearing professionally are Richard Hunter (Caruso of Ferries), Miss Corinne Keefer, a contralto who has been fulfilling a church position in Oakland, and Miss Margaret Mack, Miss Beulah Masterson, Miss Sue Thorne, Miss Elizabeth Magee, all of these having sung recently at clubs and receptions. Others who have made public appearances are Martin O'Brien, William Fitzhugh, Miss Eleanor Stadteger, Mrs. S. Rogers, Miss Helen Nausier, Miss Marjorie Mock, Miss Geraldine Watt, Miss Katharyn Bentley, Miss Caroline Breuner,

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Mrs. J. W. Reid, Miss Evelyn Wilson, Mrs. C. Graham and Miss Jane Gallagher.

Mrs. Suzanne Pasmore-Brooks and her gifted husband, Digby Sherman Brooks, are the proud parents of a son, born August 20th. The infant, a fine large child, has been named Berington Bickford, two very old names in the Brooks and Pasmore families, respectively, and Bickford being the name of the child's maternal grandfather. An example of the tireless energy and zeal with which the members of the Pasmore family pursue their chosen profession, music, is seen in the case of Mrs. Pasmore-Brooks, who gave piano lessons up to and including the day before this, her first child, was born, and she plans to resume her musical work in the immediate future.

Mary Pasmore-Burrell, with her husband, Alfred Ray Burrell, and their little daughter, Barbara, have suddenly decided to return to Honolulu. Mrs. Pasmore-Burrell having been persuaded to continue her work at the Punahoe School. She and her family will sail September fifth.

SIR HENRY HEYMAN AS A MUSICAL PIONEER.

Distinguished Dean of California Violinists Among the Founders of the Musical Standard Now Enjoyed by the Far West.

The young generation of music students and concert goers possibly are not sufficiently familiar with the effect Sir Henry Heyman's artistic activities have had on the early musical life of San Francisco, and indeed of California. Upon his return from Europe, after the conclusion of his studies there, Sir Henry began to plunge immediately into the whirlpool of musical activities. He formed a chamber music quartet which created an excellent impression and which was sadly needed at a time when the higher form of music was found an unprofitable and thankless task. It is upon pioneer efforts like those of Sir Henry that the later admiration for chamber music was built.

Sir Henry in a very material and active manner encouraged Gustav Hinrichs and assisted him professionally in his endeavour to give regular series of symphony concerts, which prior to that time were only spasmodic events. It is not too much to say that these concerts were among the very first real attempts at symphony concerts made in San Francisco, and their successful

California public at present received the foundation to their future career in Sir Henry's studio. Some of them he even assisted to go abroad to put the finishing touches to their studies. Since gratitude is not one of the predominating virtues of human nature Sir Henry's early contributions to the musical culture of California are not always appreciated at their true worth. But those of the profession who benefited early in their life from the experience and generosity of Sir Henry Heyman no doubt have since been repaid by similar ingratitude by students who owe their early successes to them.

The Pacific Coast Musical Review has always entertained the highest esteem and friendship for Sir Henry Heyman. His invariable courtesy, his unselfishness in musical matters, his fine musicianship and artistry that contributed so much toward the musical growth of San Francisco at a time when music was not a popular pastime, and his consistent encouragement of all that is really worthy must arouse a sentiment of just recognition in every fair-minded member of the profession and musical public.

THE ARRILLAGA MUSICAL COLLEGE

This school provides a place in San Francisco where a complete course of music can be followed; where all branches of music are taught; where every facility is

The History of Music lectures under the able supervision of Miss Isoline Harvey, eminent violinist and lecturer, and who has just returned from London, are now under way and open to the public as well as to the students enrolled. Unusual strides of activity in all branches of musical progressiveness are to be expected from the Arrillaga Musical College, which may well head the list of Pacific Coast musical schools.

DUNNING SYSTEM REPRESENTED HERE

Mrs. Laura Jones Rawlinson, normal teacher of the Dunning System of Improved Music Study for Beginners, has come to San Francisco to establish winter headquarters. Mrs. Rawlinson has just returned from a trip abroad where she spent several months visiting all the countries bordering on the Mediterranean. Returning to New York City she held two consecutive normal training classes, also giving a series of lecture courses for the purpose of analyzing and demonstrating this well recognized system of training beginners in the rudiments of music.

Many literary and music clubs as well as student bodies were addressed including the Teachers' College of Columbia University in New York City at the request of Charles Farnsworth, Dean of Music. Mrs. Rawlin-



EDITH BENJAMIN

A Successful California Soprano Soloist, Who Has Earned Laurels in the East and Who Will Spend the Season in San Francisco

consummation was only possible because Sir Henry, through the influence he was able to bring to bear upon his prominent friends, backed the enterprise with every iota of energy and enthusiasm at his disposal, including his personal activity and co-operation as a musician.

For some time distinguished artists came to San Francisco without anyone paying any social attention to them. The city began to have the reputation of regarding the distinguished visitors from a purely commercial standpoint. Finally Sir Henry came to the rescue and extended to visiting artists that courtesy and hospitality which they are entitled to. In this manner he became an international figure, for, as a matter of course, he became recognized among artists all over the world as the official host of the City of San Francisco, and, thanks to his many personal charms and his fine tact and consideration, he endeared himself to these artists who did not hesitate to spread his fame to every corner of the musical world.

Sir Henry also contributed greatly to the ranks of well known California artists by giving some of the leading violinists of today their first instruction in the art of violin playing. It would surprise our readers to know how many of the best known soloists before the

offered the student to pursue his studies to the greatest advantage, with the best instructors and amidst surroundings of refinement and culture that inspire greater effort and encourage ambition.

The Arrillaga Musical College is fully equipped to carry out its aims and ideals in its work. It is a three-story building, located at 2315 Jackson street. The studios are commodious, well lighted and ventilated, and the equipment is of the best. The atmosphere is comfortable and cheery and conducive to serious study. The instructors take the "personal" interest in the pupils which insures co-operation and success. Recitals by the students and by individual members of the faculty are held each month. Social activity is not forgotten, for occasional informal "evenings" are given, where the student may, on a social and musical plane, meet the fellow students.

A new addition to the efficiency of the college is Mrs. Lillian Kinney, formerly of Chicago and Los Angeles. Mrs. Kinney has had a wide experience both in musical circles and as a business executive, and as acting secretary has taken complete charge of the business offices of the corporation.



MRS. LAURA JONES RAWLINSON

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son has given these lectures in most of the large eastern cities as well as all the coast cities of the West, where specialty schools for the training of beginners have been established. In San Francisco a similar school known as the Dunning School of Improved Music Study for Beginners is established at 1714 Vallejo Street, where Mrs. Mary Ashe Burke is the director of the children's classes.

The opening lectures are to be given in San Francisco at the Fairmont Hotel in the Florentine Room, Monday afternoon, November 13th, at 3 o'clock, Tuesday and Wednesday mornings at 10:30 o'clock. In Oakland the Rose Room of the Oakland Hotel will be the scene of another analytical talk, given Friday morning, November 17th at 10:30 o'clock. At Berkeley Mrs. Rawlinson will speak in the Sun Parlor of the Claremont Hotel Monday morning, November 20th, at 10:30 o'clock.

All music teachers, music lovers and interested parents are welcome to attend these lectures. A training class for teachers will open at the Dunning School, 1714 Vallejo Street on the morning of December 5th. Upon completion of the winter's work in San Francisco, Mrs. Rawlinson will return to New York City.

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CHAMBER MUSIC SOCIETY CONQUERS EASTERN MUSIC CENTERS

New York, Boston, Philadelphia and Springfield Papers Are Liberal With Their Eulogies of the Musicians Comprising San Francisco's Exemplary Ensemble Institution—Resident Artists Receive the Homage of Experienced Musicians and Critics in Centers Where They Are Strangers

BY ALFRED METZGER

If any musical organization is entitled to the success which it has earned by reason of efficiency and industry it is the Chamber Music Society of San Francisco. And if any man is entitled to credit for having proved the justification of his confidence in a high musical cause it is Elias M. Hecht, the founder and sustainer of this organization. No one knows better than the editor of this paper how difficult it is to do pioneer work, and how few people possess the vision to realize the needs of the future. Mr. Hecht gamely stuck to his fixed ideas

have increased the number of chamber music enthusiasts. That there are California managers who do not possess sufficient pride in their home institutions to see to it that such an organization has a chance to prove that it is honored in its own country only goes to show how short sighted certain people can be, and sooner or later this shortsightedness will result in a revolt of the musical public and music clubs against prejudices that prevent the growth of appreciation of our own resident artists.

N. Y. Musical Courier.—We have a great deal for which to thank Mrs. F. S. Coolidge, of Pittsfield. . . . Her annual Berkshire Festival has introduced to America a number of artists and organizations of great value. Two years ago it was her discernment and enterprise which brought that magnificent London Quartet to American attention, and this year she invited the string quartet of the San Francisco Chamber Music Society. Made up of native born Americans—let it be said with pride—it created the same sensation that the Londoners did; in other words, it must be reckoned among the very first quartets of the day. . . . It is good to be able to praise something American not because it is good—for America—but because it can be compared favorably with anything of its kind in the world. And in thanking Mrs. Coolidge for the opportunity to hear in the East something that California has enjoyed and valued for so long, an equal appreciation is due Elias Hecht, who founded the organization to which the quartet belonged and has made its continuance possible. . . .

New York Musical Courier.—The reputation of the San Francisco Chamber Music Society, founded eight



THE CHAMBER MUSIC SOCIETY OF SAN FRANCISCO
Left to Right—Walter V. Ferner, Cello; Louis Ford, Second Violin; Louis Persinger, First Violin and Director; Nathan Firestone, Violin; Elias M. Hecht, Flutist and Founder

regarding the establishment of a chamber music society of which San Francisco and California could justly be proud, and notwithstanding innumerable obstacles and discouragement he firmly followed his determination until the much coveted success proved his judgment and foresight to have been correct.

Now that Mr. Hecht has shown to all of us that his numerous sacrifices have not been in vain, it is decidedly "up to the musical public" to do its share. The Chamber Music Society of San Francisco during a number of years has gradually become the equal of the leading organizations of its kind in the world. Leading Eastern critics have included it in the ranks of the elect and have mentioned it in the same breath with the foremost chamber music organizations before the public.

In San Francisco the Chamber Music Society has been responsible in increasing the number of people interested in this highest form of composition from a handful to fifteen hundred at a concert. Like Alfred Hertz has increased the number of symphony enthusiasts so Elias Hecht and the Chamber Music Society of San Francisco

Just to give our readers an idea how the eastern critics were impressed with the work of the Chamber Music Society of San Francisco, including such astute musicians as Louis Persinger, Louis Ford, Nathan Firestone, Walter V. Ferner and Elias M. Hecht, we take pleasure in reproducing a few of the most important opinions that appeared in the leading daily papers:

New York Times.—The outstanding feature of the morning concert today was the playing of the San Francisco String Quartet, made up of Messrs. Persinger, Ford, Firestone and Ferner. . . . Their playing showed a singular ability and skill in chamber music. Their performance of Ravel's string quartet, was a really distinguished one in excellence of ensemble, intonation, beauty and balance of tone and rather treacherous work, but they give it in quite the right spirit. . . . There was no dissent or disquiet today, and it was enthusiastically accepted and the players greeted with a real enthusiasm of applause for their brilliant playing of it.

years ago by Elias Hecht, who is also the flutist of the organization, long ago crossed the Rockies. Connoisseurs who visited the coast reported that there was to be found at the Golden Gate a body of chamber music players that would compare favorably with any in the world. Mrs. Coolidge summoned this society to come East for its first appearance along this coast. . . . It is made up of native born Americans. . . . Before ten bars were played it was perfectly evident that it more than justified the reputation that had preceded it. The organization has everything that a quartet should have, warmth, and beauty of tone from all the players, perfect balance, flexibility of rhythmic nuance, infinite dynamic shadings, a precision that is never rigidity, and a common musical feeling that makes it seem as if the music poured from one instrument played by a single, splendid artist. In short, the players of the San Francisco organization must be ranked with the very first organizations in the world. Their exposition of the Ravel quartet was a thing of infinite beauty. It swept the audience off its feet. After each movement the players

(Continued on Page 50, Col. 1)

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COMBATING CHEAP MUSIC

Alexander Stewart Returned from the East Tells of Plans of the Community Service

Alexander Stewart, Field Representative in Music on the Pacific Coast for the National Organization of Community Service, Inc., who recently returned from a trip to the East during which he attended the National Recreation Congress at Atlantic City and held conferences with various leaders in the Community music work throughout the country, reports that a constructive method of combating the destructive influence of the cheap type of popular songs of the day was adopted by the Recreation Congress.

The music section of the Congress which was attended by such leaders in the community music movement as Dr. Archibald P. Davidson of the Music Department at Harvard University, Peter Dykema of the University of Wisconsin, C. M. Tremaine, Director of the National Bureau for the Advancement of Music, and many others presented a resolution to the Congress which was adopted unanimously, calling upon the poets and song composers of America to write songs of a simple, appealing melody and clean sentiment, on the folk-song order, some of which it is hoped the people of America will adopt for community singing purposes.

The movement will be promoted nationally through the efforts of a special committee of five people who will work through the medium of the Bureau of Music of Community Service, Inc., 315 Fourth Ave., New York City. The members of the committee are Peter Dykema, Director of Music of the University of Wisconsin; C. M. Tremaine, Director of the National Bureau for the Advancement of Music with headquarters in New York City; Sigmund Spaeth, Director of the Educational Department of the American Piano Company and formerly a well-known music critic of New York City; Mrs. F. W. Abbott, Director of the Philadelphia

Eighty prominent business men, music leaders, club women and others who attended the banquet held under the auspices of the Music Committee of Sacramento Community Service recently decided to organize a Community Music Association in Sacramento which will promote the broader development of music in that community.

The principal address of the evening was made by John A. Britton, Vice-President and General Manager of the Pacific Gas & Electric Company, who made a strong appeal, especially to the business element of the community, to more generously support music in Sacramento.

Major J. W. Woodbridge, as Chairman of the Community Service Music Committee, presided at the dinner and other addresses were made by Geo. W. Peltier, Vice-President of the California National Bank, Howard McIntire, President of the Schubert Club, Alexander Stewart, Field Representative in Music for the National Organization of Community Service, Inc., and others.

This event was the culmination of two years of splendid work by the Music Committee of Sacramento Community Service which has promoted two successful Music Weeks in Sacramento and accomplished other results in the awakening of the people of Sacramento to a broader interest in the music of their community. A resolution offered by Howard McIntire, President of the Schubert Club, and unanimously passed, authorized another meeting to be held within a month at which organization plans for the music association would be presented.

CLAIRE FORBES CRANE IN LOS ANGELES.

Of unusual interest to music lovers is the announcement that Claire Forbes Crane, the charming concert pianist, is to appear in recital at Trinity Auditorium, Los Angeles, on Tuesday evening, November 28. This will be the first concert that Claire Forbes Crane has

Aside from the fruits of a growing, thriving business, this music printing house enjoys the dignity of real achievement; for so their accomplishments must be regarded, in the light of events that proved their enterprise to be in the nature of a hazardous one, so accustomed had the Pacific Coast producers and publishers of music become to looking far to the eastward as the only source of supply to their demands. The operations in evidence at the plant of Scholz, Erickson & Co. force the conclusion that their customers are numerous, while the firm advises that their customers hail from Canada to Mexico.

This firm has the distinction of printing the first "hit" that was produced in its entirety by a Pacific Coast enterprise, namely, "Whispering," which has been followed from their presses by many of similar nature. There should be a widespread welcome for the fact that an institution of this kind is close at hand, especially among those who hesitate to have their manuscripts produced at distant points in the East.

ANDREW BOGART RETURNS TO SAN FRANCISCO

Andrew Bogart, one of San Francisco's most successful and most efficient artists, who, after gaining numerous laurels in California, went East and later abroad to duplicate his successes. The Andrew Bogart Song Recitals are still pleasurably remembered by all who were fortunate enough to attend them, and they were given during a Pacific Coast tour from Los Angeles throughout California as far North as Seattle. Mr. Bogart also sang at the famous Carr-Bell Pop concerts in San Francisco. He also participated in some of the old Tivoli performances when Ashton Stevens said of him: "His voice is more like de Reszke's than any I ever heard."

Mr. Bogart scored specially brilliant successes in London with Edna May in The Little Michus, The Para-



CAROLINE E. SMITH

Secretary-Treasurer of the Philharmonic Orchestra of Los Angeles, Whose Indefatigable Work Has Had Much to Do With the Financial and Artistic Success of the Orchestra

Civic Music League; and Kenneth Clark of the Bureau of Music of Community Service, Inc. Nation wide publicity will be given to this movement which its leaders hope will do much to substitute a better class of popular song for the cheaper variety which is today flooding the music market of the country.

While in New York City Mr. Stewart was much interested in the work of the American Orchestral Society which is sponsored by Mrs. E. H. Harriman for the purpose of affording opportunities for orchestral training and orchestral conducting to talented American students. The organization has two complete orchestras, the senior orchestra comprising eighty members made up of the best students from the music classes of prominent New York music teachers. The orchestra is under the general direction of Chalmers Clifton, a prominent American conductor, and meets three times weekly. The novel features of the scheme are that prominent professional orchestral players from the best of New York's symphony orchestras play in the orchestra alongside of the student members, each of whom has an opportunity in turn of sitting at the same desk with these professional players, and that those of the students who show the requisite talent for conducting are permitted to direct the orchestra at the rehearsals under Mr. Clifton's supervision.

A number of competent orchestra leaders have been graduated from the organization in the past year and at the present time a very promising class of students are developing their talent for conducting through the practical experience gained in directing the orchestra. Franklin Robinson of the faculty of the Institute of Musical Art of New York City is the organizer of this splendid school.



JACK HILLMAN

The California Baritone, Whose Popularity Has Rapidly Increased and Whose Fine Concert Programs Delight Many Clubs and Concert Audiences

presented here alone and the event promises to be an interesting one as she has chosen to present a most exacting and diversified program, one in which every emotion is portrayed. Claire Forbes Crane is not a stranger to Los Angeles concert audiences, as she has appeared as soloist with the Philharmonic Orchestra in Los Angeles under Walter Henry Rothwell and in the Hollywood Bowl under Alfred Hertz, where she was given an ovation.

Claire Forbes Crane received all of her training in the United States and has been called on the authority of Philip Hale, the noted critic of Boston, "one of the most gifted of our young generation of pianists." She has appeared several times as soloist with the Boston Symphony Orchestra under Dr. Carl Muck, where she achieved a triumph. She has concertized extensively and has also appeared in joint recitals with Mme. Melba, Arthur Hackett, Jacques Thibaud, George Hamlin and many other famous artists.

IN JUST RECOGNITION OF ACHIEVEMENT

The greater number of musically inclined people of the Pacific Coast will share with Pacific Coast Musical Review the pleasant surprise and astonishment with which it learned that there is right here in San Francisco a music printing establishment with full capabilities to meet the requirements for music printing and engraving. From a nondescript unpretentious attempt in the year 1920, occupying a floor space of about 400 square feet, Scholz, Erickson & Co. have expanded their business so rapidly that as the good year 1922 wanes they are occupying with their plant 8000 square feet on two floors, at 521 Howard street, this city.



MR. AND MRS. UDA WALDROP

Two of the Best Known and Most Admired Members of San Francisco's Musical Circle, Mr. Waldrop Has Earned a National Reputation as Organist, Accompanist and Composer

dise of Mohammed, the Serenade, The Fortune Teller and The Girl and The Governor. He also scored a decided success during a series of drawing room recitals in London and New York. His appearance in Carnegie Hall, New York, and at the Amy Fay recitals at the Waldorf-Astoria are among the proud achievements of his brilliant career.

Mr. Bogart studied with Lamperti and Vannucini, two eminent Italian masters of voice who are now among the departed great. No doubt many students eager to seek thorough knowledge of vocal art will be pleased to find Andrew Bogart back home again.

CALVE TO COME.

The promise that Calve will sing here during the present musical season is one that will be welcomed with delight both by those who remember the "greatest Carmen the world has ever known" in the zenith of her career, and by those who will thereby be afforded the first opportunity to hear a singer who is still conceded to be one of the finest artists on the concert stage today. At her re-entry into the American musical world last season, Calve created a sensation. She had not been heard in New York for eight years, and the delight of audiences and critics knew no bounds when they discovered that the operatic idol of a generation ago still possessed the combination of dramatic fire and supreme artistry associated with the name of Calve. Selby C. Oppenheimer is bringing Calve to San Francisco this season, and she will be heard in a single concert here on January 14.

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CHAMBER MUSIC SOCIETY

(Continued from Page 46, Col. 3)

were called upon to rise three times and at the end they were called back no less than six times, the audience at last rising and greeting the players not only with tumultuous hand-clapping but also with waving of handkerchiefs and shouts of "Bravo." It was a triumph, a real triumph.... Without doubt this performance of the beautiful Ravel work was the red letter event of the festival.

There are twenty-eight more comments in New York, Philadelphia, Boston, Chicago and Springfield papers, some of which we will quote presently.

NEW YORK SYMPHONY OPENS ITS SEASON.

Beethoven Association — Isa Kremer — Sigrid Onegin
Soloist with the Philadelphia Orchestra—Moiseiwitch Fills Carnegie—Items of the Theatre.

BY ROSALIE HOUSMAN

New York's musical season is going strong, with even sturdier prospects ahead, as Gatti's announcements for the first week of the season are now "out." The opening attraction is Jerizta in Tosca, and she also appears in Rosencavalier. Chaliapin, the male hero of the opera season, appears in Boris and Mephistophele. It will be a gala season, as musically and socially, the Opera is now recognized as the high-light of the year.



MME. ANNA RUZENA PROTZE
One of the Most Distinguished and Highly Artistic
Vocal Artists Residing on the Pacific Coast—A
Contestant of International Reputation

The Carnival des Animaux which was on the first Damosch program at Aeolian Hall, Sunday last (Oct. 29th) caused a ripple of amusement to flood the hall, as Saint-Saens, the composer, probably intended his sarcasms to do. It was given under special occasions during his lifetime, and now since his death, is given to the public. It is a suite of fourteen numbers, some descriptive, others amusing. The famous "Swan" is here as a cello solo, the orchestration is light, very facile and in the main upheld by the two pianos played by Mr. Damosch and his nephew young Leopold Mannes. Pollan conducted. The main dish of this first feast was the second Brahms symphony.

The same afternoon at Carnegie Hall, Isa Kremer, a Russian singer, made her debut as International Balladist. A more unusual and fascinating artist is impossible to find. She combines so many things in her small and most attractive personality. She sings (really) and so thoroughly enacts and reflects the inner spirit of the ballads she interprets that even facial play is called to serve, and so completely visualizes her thought that language is no barrier. Add to this inner appreciation a most flexible rhythmic sense, a magnetic personality and clean diction and you will see why Isa Kremer scored so heavily. Many of her songs were in Yiddish and, judging by the reactions of her audience, every word went "home." There was originality in her work and in her manner, distinction as well, and one can call

her an Yvette Guilbert of the Russian steppes though in sum she is more and less. But she is the most significant singer from Russia today excepting only Chaliapin.

The Beethoven Association dignified as always, gave the first of its chamber music concerts at Aeolian Hall on the evening of Monday, the 30th, as usual to a sold-out house. It is like the Philadelphia band today, one must inherit one's seats as there is a long waiting list. To be invited to participate is a sought after honor given only to the very highest talents as an accolade of art. Here the best meet to do the representative chamber music of the old and modern worlds, a musical joy which they as soloists do not often indulge in even in private. On this occasion the Wendling Quartet played the Reger Quintet assisted by Grisez, the clarinetist, whose tone was the most perfect blend imaginable. The Reger work is long, not fearfully modern as some recent German works, melodious, contrapuntally amazing and beautifully written for the instruments. The violin played the Waldstein and Huteson, Salmond the well known English cellist) and Grisez played Brahms Op 114, a heavenly trio impeccably played. One can merely list artists and programs under these ideal conditions, criticism is out of place.

The soloist of the Philadelphia Orchestra, Sigrid Onegin, a Danish contralto, who is one of the most perfect stars of the coming season, has a glorious, rich voice, dramatic and colorful, and made a very deep impression on the audience. She has personality and charm, her voice is beautifully handled and even in all its large scope, and she always sang on pitch. An uninteresting Lament from Bruch's Achilles and several Strauss songs did not give her all the opportunity one desired for her interpretative gifts, and one can look forward to her in opera with all the enthusiasm and keen anticipation her beautiful singing instilled. On the orchestral side Stowkowski gave of his best. The second Schumann, The Rosamund Overture of Schubert, an Entr'acte from Moussorgsky's Kovatschina (sombre, but deeply moving music) and Stravinsky's Fireworks made up the program and exhilarated everybody.

Among other interesting recitals let me mention that Rufo sang a benefit at the Hippodrome (Oct. 29) and that our own Geo. S. McManus assisted Miss D'Arle who shared honors on the program. He is playing a lot here, in Philadelphia, in Massachusetts and later in the season will play at Town Hall. Lenore Sparkes of the opera gave a successful recital. Miss Sue Harvard also, as did Salmond and Hambourg, both well known cellists, each contributing strongly to the dignity of their instrument. It is a toss-up between them as their personalities are distinctly different which color their interpretations and rank them high. Miss Ethel Frank, who has made a definite name and place for herself abroad, gave a Carnegie recital on Wednesday, the first of November, in a decidedly different sort of program. She was assisted by a string quartet in an old aria of Rameau and did many other individual songs of distinction with distinction. But Carnegie is large for such delicate intimate work though Miss Frank's voice is capable of filling it easily.

Moiseiwitch's recital on Saturday afternoon at Carnegie Hall (Nov. 4th), almost filled it and never has more personally charming playing been heard there. He played two big works with all attention to the composer's innermost wish with breadth of interpretation and poetic feeling yet without that intangible "oversight" which is the heritage of the very few. A master of every infinite tonal gradation as his Debussy and Ravel showed yet he is more at home in the Chopin Barcarolle or the exquisite Idyl of Medtner, a pastel of rare quality. Technically amazing his hands moved so rapidly that the eye could not follow. His finger fleetness is the same and clean and translucent. His phrases are opalescent in quality. His touch, they tell me, reminiscent of Paderewski—certainly a great pianist who is growing musically greater with each season.

There are several good musical comedies in town which are crowding the theatres. Nora Bayes in the Queen of Hearts has a few good tunes by a newcomer, Lewis Gensler, and the plot and dialogue is partly by our own Frank Mandel. It is tailored to suit the star, that is the most one can say of it as she is literally the whole show. It is good entertainment.

The Yankee Princess which is starring Vivian Segal at the Knickerbocker, is a recent importation from Vienna, though musically one does not always suspect its origin. It is unusually well put on, has a well balanced cast who can sing, dance and act according to the plot. Miss Segal has an attractive personality and a sweet voice in every way adequate and A. E. Er anger has spared no expense in the production.

The most charming musical show is the Lady in Ermine which is a Schubert production with Wilda Bennett and Walter Woolf, who is a most romantic figure. Both sing and play well and, strange to say, there is a real plot which holds one's attention quite as much as the music which is tuneful though not distinctive. Helen Shipman and Robert Woodley contribute largely to the fun-making and are a clever team. As in all the Schubert shows Miss Lockford and the Spanish dancer, Rodrigues, appear and contribute largely to the evening's pleasure.

The Carnegie Hall Series of the New York Symphony Orchestra also inaugurated its season this past week with the usual Thursday matinee and Friday evening concerts. The fifth Glazounow symphony was played with its obviously reminiscent bits of Wagner and others. It is not significant music though it was well

played and apparently pleased the majority. The Fontaine di Roma of Respighi was the other orchestral number and wears well. It takes full advantage of all the modern devices of orchestral technique and added to that has something personal to say. It is the finest piece of orchestral music which has come from Young Italy. The soloist was Albert Spalding whom we have come to place as our most important soloist today. No American player of any instrument has quite his dignity and nobility of performance which characteristics were so beautifully shown in his superb rendition of the Brahms concerto. Never has the recurring theme after the audience in the first movement seemed more heavenly than when Spalding played it with that human and mature understanding which makes art the great messenger it is. He well deserved the overwhelming ovation he received.

Another American deserved the applause which was her share on Thursday evening when a packed house greeted Florence Easton at her first important New York recital. Her operatic position is assured and her popularity was proved by the crowds at the recital. Simply and with rare expressiveness, she sang only Lieder, with Frank La Forge at the piano. An aria from an old opera of Gluck cannot be classed operatically. It has become the property of the recitalist for so long. Miss Easton's superb diction made the printed texts unnecessary though she sang in five languages as there were two arrangements of La Forge's old Mexican melodies. In the two groups of Schumann and Hugo Wolf she placed herself on a level with the greatest. She sang them to the Manner Born. In her English group besides two of her accompanists she did Mr. Rothwell's Midsummer night and one of Griffes'. The former has a long melodic line of great dignity and power. She sang it as it should be done and won deserved applause for the song. There were many familiar encores and many opera people present.



FREDERIC RUESSCHWEHLER
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Bay Region This Season

JOHN CHARLES THOMAS CONCERT

Frank W. Healy, under whose direction John Charles Thomas, the new and sensational American baritone, will give a song recital Sunday afternoon, November 26, at the Scottish Rite Auditorium, is in receipt of the following telegram from R. E. Johnston, New York manager of the baritone: "Thomas second recital even greater success than first; Herald says an unusually beautiful voice delighted the audience with his skillful style musical feeling; Tribune says he revealed traits that will make him a favorite with our public; Times says his voice fulfilled the music's exacting demand like new wine in old bottles; Globe says his voice is baritone, its quality actually recalls Caruso's in the mating of golden resonance with luscious richness, his art at times recalls the superb amplitude of Caruso, at times the marvelous finesse of Clement."

Here is the program which Thomas, with William Janashek at the piano, will give: (a) Care Selva, (Handel); (b) Spesso Vibra per suo Gioco, (Scarlatti); (c) Nina, (Pergolesi); (d) Per la Gloria, (Bononcini); (e) Liliacs, (F. Hendricks); (f) Tally Ho, (Leoni); (g) Mother o' Mine, (Frank Tours); (h) Danny Deever, (Walter Damosch); (i) Lamento, (Duparc); (j) La Priere du Soir, (Moussorgsky); (k) L'Abbece, (D'Elzinger); (l) Me Suis mise en danse, (Old French melody arranged by Bax); (m) Requiem du Couer, (Pessard); (n) Melancholy, (Eugene Goossens); (o) Serenade, (Armas Janafelt); (p) Phantoms, (Eugene Bonner); (q) I Must Down to the Sea, (John H. Densmore).

Miss Vera Adelstein, a young talented piano pupil of Joseph George Jacobson, has been engaged to give the Hour of Music for the Daily News on Sunday, Nov. 19th, between 12 and 1 o'clock. Miss Adelstein will be the ninth pupil of Mr. Jacobson to play for the Daily News. Among her numbers will be: Solfeggio, (Bach); Happiness, (Jos. Geo. Jacobson); Crescendo (Per Lassen); Valse, (Chopin); Song Without Words, No. 25, (Mendelssohn); Butterfly, (Grieg); Octave Study, (Concone).

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Musical Blue Book Of California

 SEASON 1923-1924

*To be published by the Musical Review Co. and edited by Alfred Metzger
C. C. Emerson, Business Manager*

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GEORGIA KOBER — AMERICAN PIANIST

A Famous Chicago Piano Virtuosa, An American by Birth and Training Who by Virtue of Her Great Talent and Excellent Musicianship Has Established for Herself an Eminent Position in the Music World

Introducing Georgia Kober, the distinguished American pianist and pedagogue, to the musical public of the Pacific Coast on the front page of this issue, the Pacific Coast Musical Review is happy to follow its well known policy to give American artists every opportunity to be heard. Miss Kober of Chicago is beyond a doubt one of the foremost piano virtuosos before the public today, and who has forged ahead purely upon the basis of her splendid talent, exceptional musicianship and artistic taste, and what is specially important she has acquired her eminence in the musical world exclusively through American training. Miss Kober will remain on the Pacific Coast this season and it is to be hoped that our symphony orchestras and music clubs will take advantage of her presence and secure her for appearances in concert.

Although Miss Kober, strictly speaking, is an American product, having studied almost continuously with Wm. H. Sherwood during his lifetime, she has had in

consideration, yet to everything upon her programs she imparts that individual touch, only at the command of the true artist.

The acme of her performances is their grace, polish and their rounded symmetry, qualities made doubly effective by her personal charm, magnetic stage presence, unstudied simplicity and lack of affectation.

Press Opinions

Chicago—Noted for her temperamental interpretation. She plays with excellent technical accuracy.—Chicago Post.

Displayed fluency, refinement and appreciation.—Chicago Tribune.

Minneapolis—Miss Georgia Kober, American pianist, was the soloist with the Minneapolis Symphony Orchestra, playing the Grieg A minor Concerto. Her technique is excellent. Her work shows intelligence, artistic style and finish. Brilliant octave work.—Minneapolis Tribune.

Seattle—In the Godard Concerto, played for the first

Tampa—Miss Kober was presented in concert by the Friday Morning Musicians. From the moment Miss Kober appeared on the stage until the close of the program every member of the audience was held captive not only by her art but by her personality as well . . . Miss Kober's wonderful delicate touch and masterful strength, combined with her technic and temperament, have given her the place she holds today among the foremost pianists of America.

Pianist and Pedagogue

Some years ago there was heard in the local concert halls Georgia Kober, a young player of great gifts who gave promise of becoming one of the most important of woman pianists. She was a professional pupil of William H. Sherwood (at that time the most distinguished of American pianists), and he pronounced her not only a remarkable artist, but one possessing business acumen. How well Mr. Sherwood's opinion was justified is shown by the fact that Georgia Kober is now president of the school Mr. Sherwood founded and in which she has done a large part of her life work.

As Mr. Sherwood said, Miss Kober is an unusual woman, inasmuch as she is competent to conduct the school on the artistic lines for which she has always been noted and also to maintain her own status in the pianistic field. Endowed with musical talent to a rare degree, she had also the capacity for hard work which enabled her to gain an extraordinary technical facility. Miss Kober has played at all the most important con-



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MISS JOHANNA GAUDSKI AND HER DAUGHTER MISS LOTTE TAUCHER
The Great Diva's Daughter is Her Mother's Private Secretary and Personnel Manager and One of the Most Capable and Most Useful Companions a Great Artist Ever Had



MISS Z. W. POTTER

Ambitious and Energetic Impresario of Oakland Who Has Given the Trans-Bay Cities the Most Active and Most Artistic Concert Season They Ever Had—Among Miss Potter's Attraction is a Symphony Season by the San Francisco Symphony Orchestra

addition the advantage of study in European centers. Of recent years she has enjoyed association with the late Dr. J. H. Kappes, of Evanston, who was a favorite pupil of Schneider Von Wartensee, himself a pupil of Beethoven. Dr. Kappes was also a pupil of Felix Mendelssohn and the intimate of Chopin, Clara and Robert Schumann, and through his association with such masters, was thoroughly imbued with the spirit of their compositions.

While very young Miss Kober became a successful concert artist. Today, still young as years are measured, she already has a career replete with achievements of distinction. There is scarcely a city of importance in the United States in which she has not appeared either in recital or as soloist with the leading symphony orchestras. Invariably her appearances have received popular and discriminating critical applause.

Now in the zenith of her powers, Miss Kober is a pianist who, in gifts and accomplishments, ranks among the foremost artists. She is an indefatigable student and devoted to her art. Miss Kober plays with a style of most subtle and delicate refinement, combined with almost masculine virility and breadth. The conception of the composer receives from her the most reverent

time in America, Miss Kober revealed a technical capacity quickly recognized for its modernity, its completeness and its finish and style. Added to these excellent traits was a spirit and power in her work, entirely characteristic, tempered with a poetic sensitiveness and sympathetic expression. Miss Kober was forced to repeat the second movement and then to play Cyril Scott's "Pierrot."—Seattle Times.

Buffalo—Miss Kober is an artist of brilliant equipment and technical facilities, as well as being a tone colorist, all her interpretations being marked by delicacy and poetic feeling, sufficient dramatic intensity to enable her to deliver the message of each composition.—Buffalo Courier.

San Francisco—Miss Kober's playing was marked by clearness and sympathetic earnestness and power.—San Francisco Call.

Omaha—Miss Georgia Kober appeared with the Thomas Orchestra as piano soloist, playing the Grieg tremendous Concerto in A minor, which is so familiar to all music lovers. Miss Kober gave a remarkable performance, surmounting the technical difficulties of this composition with evident ease, and gave a strong and satisfying interpretation.—Omaha Bee.

ventions with the orchestras and has given innumerable recitals, gaining always the favor of the most critical listeners. In these times of great playing this means that she has demonstrated the possession of all the attributes demanded in a pianist. She has the established repertory at her command and also an immense amount of current musical literature, specializing somewhat in the music of Debussy, a composer of whom she is a sincere devotee. In her playing there is the illusive grace and charm without which the music of the French master is uninteresting. She has also the vital power that enables her to play Liszt and Brahms and others of the modern writers whose works require interpretative skill and force.—Chicago Musical Leader.

During her year's sojourn in San Francisco, Georgia Kober has been prevailed upon to conduct an art class in piano interpretation and those of our aspiring young artist students who wish to complete their preparation for public appearance, gain practical advice as to the establishment of a career and receive training by one of the most competent art pedagogues in the country, will have one of the rare opportunities in a lifetime to take advantage of Miss Kober's experience at her studio, 851 California Street, San Francisco, (Telephone Kearny 3911).

MUSIC WEEK A BRILLIANT SUCCESS IN SPITE OF WEATHER

Popular Symphony Concert, Event of San Francisco Musical Club, Pacific Musical Society Concert, Musicians' Union Festival, Music Teachers' Association Program and Church Choir Concert Are the Outstanding Events of the Week—City of San Francisco and Community Service Deserve Much Credit.

BY ALFRED METZGER

The City of San Francisco in conjunction with the San Francisco Community Service Recreation League gave their second music week beginning Monday, November 6th, and ending Sunday, November 12th. It was generally conceded that this second Music Week given in San Francisco surpassed the first in the quality of the programs and also in the attendance on the part of the public. Inasmuch as over 1,000 events had been prepared for this occasion it is physically impossible to record them all. First of all no one paper has a large enough staff of writers to send them to all of these events, and secondly, it is impossible to publish a paper large enough to include a detailed account of all these events with its usual financial support. So we have to content ourselves by mentioning only the most important affairs which were almost exclusively restricted to the Civic Auditorium.

Before going any further we wish to give credit to a few of those on the committees upon whose shoulders, as far as we could observe, rested the main responsibility for the success of this Music Week. For the City there was Supervisors J. Emmet Hayden, who has taken a lively interest in musical matters in recent years and to his efforts is due the engagement of the San Francisco Symphony Orchestra under the direction of Alfred Hertz, for five concerts by the City of San Francisco. Mr. Hayden devoted a great share of his time to this Music Week and his assistance was invaluable in many respects. It was mainly through his efforts that the Auditorium was donated to this worthy enterprise.

Equally worthy of hearty commendation is the excellent service which Chester W. Rosekrans, Executive Secretary of the San Francisco Community Service Recreation League, rendered during this period. In the first place Mr. Rosekrans is virtually the father of San Francisco's Music Week. Owing to his efforts and enthusiasm it was possible to bring last year's Music Week to a successful conclusion even against the skepticism of many to whom Mr. Rosekrans turned for aid. The Pacific Coast Musical Review was one of those who considered these annual weeks not only feasible, but absolutely essential to the musical life of the community. Mr. Rosekrans is now reaping the harvest of his convictions, and he is already laying plans for next year's Music Week. He should be heartily appreciated by everyone interested in music.

We wish also to extend credit to Mrs. H. Roy Stovel, one of the energetic and untiring workers of Music Week. Mrs. Stovel is really one of those rare types of human beings who seem to be able to work twenty-four hours a day without becoming tired out. She can think of a dozen different things at one time. She does not permit any work to accumulate, but attends to everything at the time, and is convinced that anything is never really done until it has been actually accomplished. This driving force and vitality of Mrs. Stovel's has contributed a great deal to the success of Music Week, and Community Service is fortunate to have the assistance of such an able Music Week Secretary.

We note that George R. Hughes of the Wiley B. Allen Co., was in charge of the finances. He surely is an able persuader and thanks to his efforts many a needed dollar was turned into the treasury which would have been missing had not Mr. Hughes' coaxing ways attracted the nimble simoleons from the relative grasp of some of the leading business men of San Francisco. We also think that Estelle Carpenter, director of music in public schools, is entitled to special praise for the manner in which she presented the school children. Under the conditions that prevail Miss Carpenter is called upon to do a great deal of hard work, and when a special occasion of this kind arises, Miss Carpenter augments her work more than fourfold and never complains, but tackles her task with an enthusiasm that is absolutely contagious, and so the children's concert proved to be one of the outstanding events of Music Week.

In order not to forget anyone we take pleasure in printing a complete list of the various officers and committees as follows:

Executive Music Committee—Mayor James Rolph, Jr., Honorary Chairman; Henry L. Mayer, Chairman; J. Emmet Hayden, Vice-Chairman; William H. Crocker, Treasurer; Thomas F. Boyle, Auditor; Chester W. Rosekrans; Mrs. H. Roy Stovel, Secretary; Marguerite E. Downing, Office Secretary; John A. Britton, A. P. Glinnini, Marshal Hale, Fred L. Hilmer, George R. Hughes, Ralph McLareo, Mrs. John Merrill, Eugene Schmitz, Cyril Tobin, R. M. Tohin, M. H. de Young.

Ways and Means Committee—George R. Hughes, Chairman; J. Emmet Hayden, Vice-Chairman; Chester W. Rosekrans, Shirley Walker, A. W. Videman, Jesse Coleman, A. J. Hayward, Mrs. H. Roy Stovel, Secretary. Chester W. Rosekrans, Director of Activities; J. Emmet Hayden, Chairman of Auditorium Events; Alexander Stewart, Community Music Organizer in California for Community Service, Inc.; Mrs. H. Roy Stovel, Music Week Secretary for Community Service; Jerome B. Pendleton, District Representative, Community Service, Inc. Committees for Music Week—Auditorium Committee, Hon. J. Emmet Hayden, Chairman; Advertising, Jas. Black, Chairman; Army and Navy Posts, Major Albert Gilmore, U. S. A.; Albert Harold Rooks, U. S. N.; Artists' Concerts, Music Teachers Association, Frank Carroll Giffen, President; Band Concerts, Hon. J. Hines;

California Federation of Musical Clubs, Mrs. Lillian Birmingham, Pres.; Churches, Henry L. Bretherick, Chairman; Colored Committee, R. E. Williamson; Community Service Centers, University Community Club, Mrs. Mary E. Cook; Visitation Valley Community Club, Miss F. Friedman; Bayview Community Club, Mrs. Nichols; Precita Valley Community Club, Mrs. Whitworth; Oceanside Community Club, Mrs. Henshaw; Finances, Mr. George Hughes; Foreign Born Groups, Mrs. F. G. Canney; Industrial Music, Mrs. L. M. Speigl; Men's Civic and Social Clubs, Philip T. Clay; Men's Fraternal Clubs, Mrs. Geo. Muller; Music Memory Con-

Mrs. Mary McCauley; University Extension, Julian Waybur; Welfare Organizations, Mrs. R. A. Morrissey; Women's Clubs, Mrs. M. E. Hubbard; Women's Fraternal Organizations, Mrs. George Muller.

Every day's events included musical programs at the public schools during which excellent work was rendered. Altogether 110 schools were represented, some of them giving musical programs of a highly artistic nature. The programs of the Polytechnic High Schools under the direction of Miss A. Rothen and Charles J. Lamp standing out prominently because of their high class nature.

There were twenty-two concerts given at the Public Library. We have just space enough to mention the names of those appearing at these concerts, namely: Ada Clement Music School, Mrs. E. E. Young, pianist; Miss Marie Milliet, soprano, Miss Zelia Vassilide, soprano, Mrs. Baldwin Woods, piano, Mrs. Nellie Strong Stevenson, pianist, Lincoln Batchelder, pianist, Joseph Katz, pianist, pupil of Louis Reynard, Miss Rebecca Haight, cello, Miss Ethel Palmer, piano, Mrs. Albert George Lang, piano, Miss Margherita Brendel, mezzo-soprano, Elder Trio—Pauline, Elder, pianist, Scott Elder violinist, Paul Elder, cellist, Victor Lichtenstein.



MRS. LILLIAN BIRMINGHAM
President of the San Francisco Musical Club and Vice-President of the California Federation of Music Clubs, One of the State's Leading Contraltos and a Vocal Pedagogue to Whose Fine Training Many Capable Young Artists Owe Their Success

test, Public Schools, Miss Estelle Carpenter; Parochial Schools, Mr. Edward Hutching; State Teachers' College, Mrs. Mary McCauley; Music for Shut-Ins, Pacific Musical Society, Mrs. Peter Morck, Chairman; Music Stores, Mr. Geo. Hughes; Music Survey, Mrs. L. M. Speigl; Music Teachers, Frank Carroll Giffen; Music Trades Association, George R. Hughes, President; Musicians' Union, Local No. 8, A. F. of M., W. A. Weber, President; Orchestra Concerts, Symphony Concerts, A. W. Videman; Organ Recitals, Hon. J. Emmet Hayden; Pacific Musical Society, Mrs. Frederick Crowe; Parents Teachers' Association, Mrs. A. W. Smith; Parochial Schools, Edward Hutching; Playgrounds Committee, Miss Hagaz; Programs, Shirley Walker; Public Library, Robert Rea; Public School Music, Estelle Carpenter, Director of Music in Public Schools; F. Dohman, Miss Alice Power, F. Harris, A. Esberg, Mrs. Mary Prag, Mrs. Maud Mott, Mr. Daniel C. Murphy, Hon. James Rolph, Jr., Mrs. James Rolph, Jr., Marshall Hale, W. H. Hines, Arthur L. Clark, Mr. and Mrs. John McGregor, R. A. Crothers, Eugene Block, John Hynes, Chas. Stanton, Miss Edith Fleming, Secretary; Mrs. Mary McGlade, Miss Constance Koehan, Miss Julia Noppert, Miss Flossata Badger, Mr. Herman Owen, Mr. M. Driver, Miss A. Rother, Mr. Charles Lamp, Mrs. V. Farrell, Miss L. Robinson, assistants and all of the fifty members of the Music Department and Principals of all the schools; Publicity, William Unmack; San Francisco Musical Club, Mrs. L. E. Birmingham; State Teachers College,

violinist, Miss Beatrice Meltzer, piano, Mrs. Stella Howell-Sanson, piano, Mrs. Berkeley Howell-Gustavson, piano, Miss Ruth Hall Crandall, contralto, Mrs. E. Stuart Brown, lecturer, Miss Isabelle Arndt, pianist, Gilbert Reek, violinist, Miss Enla Grandherry, soprano, Mrs. Pearl Whitcomb, contralto. All concerts given at the Public Library were under the auspices of the Extension Division of the University of California. In addition to these events mentioned there were also concerts by foreign-born artists under the auspices of the Extension Division of the University of California.

Leading business houses gave concerts; also women's clubs; programs were prepared for hospitals; radio concerts were given; many homes observed a home music hour; fraternal organizations gave special programs; special programs were presented at the churches. At the Rivoli Theatre Paul Steindorf gave special programs between acts of the Chimes of Normandy. The Manning School of Music gave a violin and piano recital by John C. Manning, pianist and Theodora Pohlson, violinist. The various hotels gave special programs. Singing societies, ensemble organizations and music schools participated. Indeed, as we said before, it is practically impossible to include all the events in the brief space we have at our command.

However, we were able to attend some of the events. Royal Darnum, baritone, presented the first of a series of four artists concerts before the Pacific Musical So-

(Continued on Page 56, Col. 1)

MANY CONCERTS FILL NEW YORK'S HALLS.

A Brilliant Season Has Started, Many Famous Artists Playing and Singing—Heifetz, Gabilovitch, Graveure—The Opening of the Philharmonic Season.

BY ROSALIE HOUSMAN.

Theatrically and musically a very brilliant season has begun. The reactions of the past seasons has set in, and now all the theatres and concert halls are more crowded than ever. Many of the artists who spent the past season abroad have returned to our delight. Several new chamber music organizations have inaugurated their seasons, and the name of Paderewski looms large on the horizon. He plays on Nov. 22nd, and today already every available seat is sold, before he even has arrived. The opening of the opera is Nov. 13th—Jeritza being in Tosca the opening attraction.

Among the important events of the past week (Oct. 21-23) are the opening of the Philharmonic season, under the leadership of Stransky. They played, as always, at Carnegie Hall, on Thursday evening, Oct. 26th, and Friday afternoon, the 27th, and on both occasions were cordially welcomed by a sold-out house. It has been said that their various seasons are practically sold out. Already, by subscription, over half of which is renewal. There were no soloists, and the novelty was a symphonic overture by the young Viennese composer, Korngold, called *Sussum Cordum*, a title, the notes tell us, which is derived from the Mass. The reviewers agreed (I read a number) that the work leans heavily on Strauss, to whom it is dedicated, and Korngold goes further in saying that there are hints of larceny. How-



LIZZETTA KALOVA

The Noted Russian Violin Virtuosa, Who Has Established an Envyable Reputation for Herself Since Her Location in California and Who Opened a Russian School of Music

ever, I have always been under the impression that if you do "borrow" from a composer it is far better to go to the best, and this young Korngold has done. His orchestral dress is glowing in Straussian colors, yet there are individual tints of his own, which should promise much in the future. The Beethoven Seventh was the symphony it received a clear, rhythmic reading which brought out its many beauties of structure and melodic lines.

John Powell on Sunday afternoon, Oct. 22nd, at Aeolian Hall again proved how splendidly endowed an American artist can be. His ever growing popularity was attested by the many who crowded onto the stage as well as the hall being overflowing full. This is a gratifying thought in more ways than one; and we look to John Powell to be the standard bearer of the new American renaissance. His playing is clearly cut, rhythmically vital, his pedalling colorful, his interpretations nobly simple and musical. You feel his thoughtful insight and sympathy with the music he presents. His Beethoven (the *Abschied Sonata*), this time to be sincere; his Schumann (the *F sharp Minor Sonata*) to be the result of a close companionship and understanding, and in smaller works, his poetic reactions are really uncanny. There was great applause and especially after his Turkey in the Straw which Guion has so cleverly set for piano. To hear Powell play this is to be in the south and of it. His playing has all the atmosphere and color of other days. Spaulding and Powell—the North and the South America's pride, her union and her strength.

Gail-Curci at the Hippodrome the same evening gave the first of her several recitals to a packed house that applauded everything the diva did from florid arias to simple songs. I did not hear this concert but understand she was in her usual good voice and that her interpretations were at her usual standard.

Eva Gauthier, high priestess of the modern and pioneer of uncharted territories, gave us the annual results of her pilgrimage in her recital at the Aeolian Hall on Monday evening, Oct. 23rd. That her results were a little less radical than previously is probably due to the fact that either the moderns have no longer any terror for our ears or what is more than likely, that many of them are coming to their own on a purely musical basis. I think it is becoming noticeable that freak music is finding its commonplace in a short time and that musicians are beginning to realize that music, for its own sake, is far more important than the style in which it is expressed, unless, and here, is the fundamental point, this style is native to the music itself. That makes the music everlasting and beautiful; not the facts of a few stray chords which have, as Mr. Rothwell once wittily said to me at a lesson, "no home address."

Miss Gauthier found some treasures among the dress rehearsals. I think, were few but worthy; the Pintado from Ravel's series of *Histories Naturelles*—the Spanish popular songs of La Folia; from England though she sang Biliss, and Ireland, nothing; from Germany, Marx' contribution was negligible; all her French group were familiar works; and in the American I can truthfully agree with Deans Taylor in handing the laurel to Marion Bauer for *I Love The Night*, one of her newer songs. Miss Gauthier personally was charming and she made the most of an interesting program.

They tell me that though Werrenrath had a cold, he sang very well on Sunday afternoon at Carnegie and his program was more popular than usual—just the sort his Record public wanted. He did all his old time favorites, added a few more and made every one happy.

Colin O'More, American in spite of his name, sang at Carnegie on Wednesday evening to a full house. His voice is light and admirably adapted to the ballad, in which he is past master. He is a tenor and has an attractive personality. Though he did a most pretentious program it is in the lighter music that he scores heaviest and in that direction his popularity lies.

A new name, Ernst de Wald, a bass-baritone, made a most favorable impression at Aeolian Hall the same afternoon (Oct. 25) especially in his Schumann group. Thursday evening at the same place the New York Quartet founded by Mr. and Mrs. Ralph Pulitzer, opened their subscription series. They did the Haydn in C, the Beethoven in E minor Op. 85, and, as a first performance in New York, a quartet of Novak which sounded strangely muddled musically to me. The men play with a clear, clean tone, have a fine attack and well rounded interpretation, but as yet do not show the mature warmth which only comes through many years' ensemble.

And to come to the three great events of the week—and they all fell on the same afternoon, Saturday, the 28th—at Aeolian Hall, Gabilovitch played to a packed house, as always, with his fine sense of the phrase, the nobility and dignity of the mature artist. The outstanding piece was the so-called moonlight sonata—I regret that I did not hear him play it as I heard a snatch of Mr. Graveure's delightful program, and the rest of Heifetz'. Of the former one can only repeat what has been said each time he sings—that there is no greater artist appearing on the American concert stage today. His phrasing, breath control and inner vision of the composer's intention are uncanny and of a beauty words fail to describe.

Heifetz' playing was, as always, nobly Olympian and impersonal, untouched by the commonplaces of everyday life. His utter perfection is miraculous. His sense of beauty unfailing, yet one does miss the human element occasionally, though in the Nardini and the Mozart concerti this lack is less noticeable than in shorter pieces. However, there are flashes more lovely, because of their rarity, and a full house and packed stage attest his tremendous popularity and affection of his audience.

PALACE OF FINE ARTS CONCERT.

The second of the series of four concerts being given at the Palace of Fine Arts by the San Francisco Museum Ensemble will take place on Friday afternoon, November 22, when the eminent harpist of the San Francisco Symphony Orchestra, Kajetan Attl, will appear as soloist. The entire program will be of Bohemian music, and Attl will play a group of Bohemian folk songs, some of which never have been heard before in this city. He will also play a harp fantasy on Smetana's *Bartered Bride*, arranged by Hans Truene, professor of harp at the Prague Conservatory.

The Ensemble, composed of the well-known artists, Miss Ada Clement, who is one of the finest ensemble players in this state; Alexander Saslavsky, the eminent violinist and conductor who will be first violin and director; R. Mendelevitch, second violin; Emilie Hahl, viola; and Otto King, violoncello, will render Smetana's trio and Dvorak's quintet. The object of the concerts being presented in the Co-related Arts Recital Hall in the Palace of Fine Arts is to offer music by modern composers and compositions that are not heard at regular concerts. The recitals are being given under the auspices of the Western Auxiliary of the San Francisco Museum of Art, of which Mrs. Joseph Fife is the chairman.

THE MUSIC CLUBS' OFFICIAL BULLETIN

The Pacific Coast Musical Review wishes to acknowledge receipt of the Official Bulletin of the California Federation of Music Clubs, dated October, 1922, and edited by George Edwards. Since the presidency of the federation has been bestowed upon Northern California, it is but natural that the official organ of the federation should also find its home, for the present at least, near the domicile of the new administration. No one better suited to edit this bulletin could have been chosen than George Edwards, whose excellent judgment and facile pen are familiar to the readers of this paper. We find considerable items of interest to music club members in this issue of the bulletin, but none is more worthy of attention than the greetings of Mrs. Lillian Birmingham, president of the California Federation of Music Clubs, which contain the following fine endorsement of the stand this paper has always taken in behalf of California resident artists:

"It is with keen pleasure that I take this opportunity to extend my greetings and the best of wishes to you, Members of the California Federation of Music Clubs. My election to the presidency came very unexpectedly and I have accepted the honor with the greatest appreciation and consciousness of the responsibility; and I shall give it all the thought, energy and enthusiasm of which I am capable.

It is perhaps a little early definitely to submit plans that we hope to carry on, but there are a few points which are very near to my heart that I would like to further and develop, namely: to make a place on your programs for our own California artists; to support them; to give them the opportunity which seems to be growing less. Let us not be influenced by the old adage 'A prophet is not without honor save in his own country.' Let us have it 'A prophet is not without honor even in his own state.'

"All this can be remedied by public opinion. Educate your members to honor and encourage Our Own, for we must first build our own foundation ere we can hope



NONA CAMPBELL

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to be a power in the world of music. Also to continue the work in the public schools; particularly in the rural schools. There is much to be done. It should be the duty of every club to help to give the best to the children, for they are the public of tomorrow.

"The California Federation of Music Clubs has been a wonderful force since its existence under the splendid guardianship of Mrs. Cecil Frankel, your past president, and we must continue to grow still more valuable. Therefore, your co-operation, service, enthusiasm and faith in this organization are necessary; and we surely will be known as a great factor in the musical history of America. I have the honor to announce the following appointments. Surely under their respective guidance we may hope for even further progress. Let us make this a record year. Faithfully, Lillian Birmingham."

LOUIS GRAVEURE

The ever popular baritone, Louis Graveure, gives two recitals here this season, on December 3 and 10th respectively, at the Columbia Theatre. For his first concert Manager Selby C. Oppenheimer announces a program that is sure to win favor with the many admirers of this gifted singer. It is made up of songs in German and French, including selections by Marx, Wolf, Strauss, Franck, Paladine, Duparc and Saint-Saens; a group of old English songs of the 12th and the 15th Century, and a group of modern English and American selections by Elgar, Fay Foster, Richardson and Coleridge-Taylor. During his last recital in California this season, Graveure will give the first of a series of special concert to be offered by Oppenheimer at the Victory Theatre in San Jose.

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Miss Richardes' perfect knowledge of music clearly shows in her easy phrasing. A remarkably rare voice of wide range and power.—Alessandro Bonel.

Announced as a lyric soprano Miss Richardes has sufficient of the dramatic in not only her tone but her personality. She demonstrated herself the possessor of a voice of unusual quality and charm.—Redfern Mason, San Francisco Examiner.

Olive Richardes, the exceptionally endowed young California soprano soloist, whose personality and artistry have made her specially popular wherever she has appeared, added to the musical value of the program by singing *Voi Lo Sapete* from Mascagni's *Cavalleria Rusticana*. Her ringing clear and true soprano voice, used with freedom and ease of execution, earned her one of her greatest artistic victories, and one of the most enthusiastic receptions ever accorded a soloist at the California Theatre.—Alfred Metzger, Pacific Coast Musical Review.

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MUSIC WEEK

(Continued from Page 55, Col. 3.)

ciety at the Fairmont Hotel on Monday evening, November 6th, and owing to the rain he was greeted by a considerably smaller audience than he would have otherwise. Again the folly of New York managers and visiting artists was demonstrated. For inasmuch as Mr. Dadmun was not known here, naturally people took no interest in his concert. If the New York managers and visiting artists had sense enough to make themselves known to California music lovers, they would attract larger houses. But how can you blame our musical public for not being interested in artists they know nothing about?

Mr. Dadmun deserved a crowded house. He possesses a big, resonant, ringing baritone voice and sings with fine intelligence and excellent judgment in phrasing. His enunciation in all languages is perfectly clear and his classics in particular are sung with understanding and authority. His selections from the Salt Water Ballads were specially effective and aroused enthusiastic applause. He is an excellent artist whom it is a pleasure to listen to. We tried to find the name of the accompanist on the program, but either our eye-sight is bad, or it was omitted. Being in a rush as we had to attend several other concerts that evening, we even had no chance to find out. But, whoever the lady was she accompanied excellently.

That same evening we heard The Florestan Trio at Knabe Hall in the Kohler & Chase Building. This excellent ensemble organization consists of Lajos Fenster, violin, Dorothy Pasmore, cello, and Frank Moss, piano. This was the first of a series of three recitals, the other two taking place on November 20th and December 4th. We only had time to hear the Brahms Trio

Sloven, Scribin i Hrvati, (Vilhar); Miro Padja, Director; Russian Dance—Miss K. Lamb, Mrs. Kaupky, accompanist; Hungarian Dance—Lazar Kralieich, Miss Harriet Wilson, piano, Mr. Millard Williams, violin; Russian Chorus—Our Life is Short, (Student Song); Lament, (Folk Melody); Song of Fishermen (Opera Grave of Askold), (Dargomyski); Father Sakovich, Director; Violin Solo—(a) Amorosi; (b) Pasquade, (Pier Adolfo Turgodelli), Gino Severi, Gylva Ormay, accompanist; San Francisco Gruelli Verein—Johannes C. Raith, Director; (a) Treue (Faithfulness), (William Decker); (b) Chnelejerneitschi (The Shepherdess) in Swiss Dialect, (J. Rudolph Krenger); Organ—Swiss Airs, (Friedrich Breuschweiller); concluding with America, (Sung by Audience).

Beyond a doubt one of the best events at the Civic Auditorium during Music Week was the concert given under the auspices of the San Francisco Musical Club, of which Mrs. Lillian Birmingham is the president. Benjamin Moore played an excellent concert Overture by Alfred Hohlins on the organ and delighted everyone with his vigorous playing, his precision in attacks, his clean technic and his fine phrasing. Mrs. Byron McDonald sang in splendid voice and with excellent musicianship a group of songs by Grig. Hegeritz and West.

An ensemble for six pianos including Polonaise A major by Chopin and Hungary by Koelling was interpreted under the direction of Mrs. Olga Block Barrett by Mesdames Maybelle Sherbourne West, Mary Dukes Parker, David Jones, Charles Mel, Ernest Williams, Thomas Imman, Horatio Stoll, Frank H. Dunne and Peter Morck, and Misses Sally Osborne and Sarah War. While there might have been a bit more precision in the attacks, which was no doubt due to the fact that the players could not see the director, this number on the program was very effective and made an excellent impression on the audience. Miss Dorothy Dukes aroused well merited enthusiasm with well interpreted cello solos — Spanish Dance (Granados), Nocturne (Chopin), Vito (Poppert). A double quartette consisting of Mesdames Ashley Paul, James Pressley, Daniel Deasey, Lawrence Rath, Martin Moloney, Byron MacDonald, John P. Coghlan, James Kelly and Miss May Shannon sang "Behind the Lattice" (Chadwick), The Bloom on the Rye (Old Folk Song), and It Was a Lover and His Lass (Dmn), with fine voices, gratifying intonation and uniformity of phrasing. Mrs. Arthur Hill sang I Will Extol Thee, from Costa's Eli with Benjamin Moore at the organ with the authority and vocal accomplishments of an intelligent vocal artist. The program was concluded with another piano ensemble for six pianos by the pianists already mentioned and entitled Hungarian Dances No. 1, 2 and 3 (Brahms). The musician accompanists were: Mrs. Horatio F. Stoll and Mrs. Martha Dukes Parker. The program was under the direction of the program committee of which Mrs. John P. Coghlan is the chairman.

On Wednesday evening, November 8th, the San Francisco Symphony Orchestra under the direction of Alfred Hertz gave a Popular Concert under the auspices of the Mayor and the Board of Supervisors of the City of San Francisco, and the direction of the Auditorium Committee: J. Emmet Hayden, chairman, Edwin G. Bath and Charles J. Powers. It was no doubt due to the presence of Mr. Bath that one of the heaviest rains of the season drenched the streets on that evening. The writer was afraid that the Civic Auditorium would present a very scantily occupied appearance. The weather was so unusually inclement that the writer was not over anxious to leave home. But you may imagine our surprise when we discovered in the neighborhood of six thousand people present. We could hardly believe our eyes. Surely the popularity of a symphony conductor and his orchestra must indeed be great when nearly six thousand people leave their homes on a night like that to attend the Civic Auditorium. The enthusiasm throughout the rendition of the program was persistent and spontaneous and Mr. Hertz was the recipient of noisy ovations. After the conclusion of the program which ended with the Star Spangled Banner cheers were heard from all over the house. Louis Persinger made such a deep impression with his violin solo that Saint-Saens Prelude to the Deluge had to be repeated. No doubt Mr. Hertz is an excellent weather prophet, for he could not have selected a more appropriate night to include The Deluge on the program.

Uda Waldrop played the organ for Elgar's Pomp and Circumstance. When Mr. Lemare played the organ for the 1812 Overture by Tschaiikowsky we complained that we could not hear the organ. This time we have no such complaint. We heard it very well and Uda Waldrop got every bit of force and vigor out of it. The complete program was as follows: Prelude to Lohengrin (Wagner); Symphony in B Minor, Unfinished (Schubert); Carnival in Paris (Svedsen); Prelude to The Deluge (Saint-Saens) (Violin solo, Louis Persinger); Two Hungarian Dances (Brahms); (a) Liebesleid (Kreisler), (b) Liebesfrend (Kreisler); March, Pomp and Circumstance (Elgar). (Uda Waldrop at the organ). The Star-Spangled Banner.

The Board of Directors of the San Francisco Music Teachers' Association has every reason to feel proud of the program presented under its auspices on Friday evening, November 10th. The opening number was played by Henry Brethrick and was entitled Concert Overture in E flat for organ by William Faulkes. Mr. Brethrick is the ex-president of the California Music Teachers' Association and was for years organist at the First Unitarian Church. He is one of the most highly esteemed members of the teachers' profession.

Millicent Raven sang A Birth Day by Huntington Woodman and later on the same day from Mme. Inter-Wy and revealed an excellent soprano voice, careful and intelligent interpretation, fine diction and virility of expression. The surprise of the evening, at least to those of us who had not heard her before, was Elsa

Behlow Trautner, soprano. Now here is an artist who should be heard frequently. She possesses a beautiful, flexible voice of a lyric quality. She has style and poise. She sings with intelligence and taste. Her enunciation is delightful. Her grasp of emotional values is unusually discriminating. Her coloratura work is thorough and craftsmanlike. Why does a singer like this have no frequent opportunities to be heard under proper managerial direction? We have not heard one artist who has come visiting from the East—unless possibly one or two of international fame—who could compare with this artist. She sang two groups of songs by Dell 'Acqua, Felix Fourdraine, Gounod, Frank La Forge, Richard Hagemann, Campbell Tipton and John Prindle Scott. She received an ovation such as is rarely heard at the Civic Auditorium. Gylva Ormay played the accompaniments with that finish and artistic polish that stamps him the artist par excellence.

Although Ellen Edwards did not interpret the numbers allotted to her on the program, but substituted a Liszt and Chopin number, she impressed all of us with her fine tone and touch, her skill in interpretation, her impeccable technic and her inherent musicianship. It was truly excellent pianistic interpretation and added much to the high quality of the program.

The program was worthily concluded by Benjamin Moore with a group of organ solos by Dethier, Lemare and Yon. He played with the authority of a real organ virtuoso. His judgment in the use of stops was very excellent, his technical skill, including pedal work, was first rate, and his phrasing was astonishingly accurate and artistic. It was a truly highly commendable performance.



Photo by Blake Studio

MISS MAUD G. MCFAID

An Excellent Pianist and Accompanist Whose Artistic Accomplishments Are Frequently Admired Before the San Francisco Musical Club and Other Leading Public and Private Functions

op. 8, but this work is ample test for the artistic faculties of any organization. It was interpreted with judicious phrasing, fine ensemble playing and accuracy of attacks. The artistic expression was uniform and it is certain that the following events entitle the three excellent artists to as big an attendance and enthusiastic a reception as was accorded them on this first occasion. The Chaminade Trio was the ensemble number presented, and Frank Moss played the Passacaglia. The program for the concert which will take place on Monday evening will include Trio op. 63 (Schumann), Variations Symphoniques (Boellman) and Trio op. 1 (Korngold).

At the Civic Auditorium a program entitled International Night was presented. It consisted of not less than fourteen numbers and defies detailed criticism. Judging by the attitude of the audience—we were able to hear three of the numbers—the participants pleased everyone. The complete program was as follows:

International Night under the auspices of the International Institute—Mrs. Frederick G. Carney, Chairman of Music; Miss Harriet Wilson, Director of Music; Roy C. Brown, Stage Director, Part One—Star Spangled Banner, Community Singing, Giulio Minetti, Director, (a) Old Folks at Home, (Foster); (b) The Year's at the Spring, (Beach); Blanche Hamilton Fox, soloist, Edwin Hutchings, accompanist; Chorus—Alpenrosli Singing Society—Rudolph Wunderly, Director; (a) Shepherd Boy, (Wunderly); (b) Happy Swiss Girl, (Schneberger); French Folk Songs—(a) Les Trois Capitaines (En passant par la Lorraine), (Old French Melody); (b) O Mazalai (Provencal Song); (c) Aupres de ma Blonde, (Old French Melody), Marthe Combettes of the Gite Francaise; Barber of Seville, (Rossini); Minetti Symphony Orchestra, Giulio Minetti, Director, Part Two—Old Black Joe, (Foster); Dixie, (Emmett); by the audience, Giulio Minetti, Director; Organ Solos—(a) Introduction and Allegro, (F. E. Hache); (b) Robin Adair, (Edwin Lemare); Arthur McHoul; Jugo Slav Chorus—Heroic Slav Finale of October 4th, (Zajic);



Photo by Bushnell

MRS. E. E. BRUNER

Former President of the San Francisco Musical Club and One of San Francisco's Ablest Sopranos and Teachers—Mrs. Bruner is One of Our Best Organists and Church Singers

Sunday being a day crowded with concerts we were unable to attend the closing event, but take pleasure in quoting from the San Francisco Chronicle as follows:

Yesterday was the last day of Music week, which has been celebrated throughout the city since last Monday by more than a thousand musical programs of all sorts. As a fitting climax for the week there was a grand festival concert held in the Civic Auditorium at 2:30 o'clock, in which the combined choirs of the Jewish, Roman Catholic and Protestant churches of the city sang in unison, in celebration of Armistice anniversary and closing of Music week. All the arrangements were completed under direction of Mrs. Lillian E. Birmingham, president of the California Federation of Music Clubs, and Henry Brethrick, assistant chairman of church music. The program in full is as follows:

Part I.—Processional Improvisation, Uda Waldrop, Organist; St. Luke's Episcopal Church; America (three verses), United Chorus and Audience, Uda Waldrop, organist, Frank Carrol Giffen, conductor; Grace Cathedral Choir (chorus choir of boys and male voices) Pierce was the Wild Willow, T. Tertius Nobel, Wheeler Beckett, organist and choirmaster; Prayer, Rev. Ezra Allen Van Nura, Pastor Calvary Presbyterian Church; Temple Emmann-El Choir (chorus choir of mixed voices) (a) Attoh Nosen Yad (Hebrew Version) From the Atonement Ritual; Recitative Cantor Reuben R. Rinder, (b) V'hakohanne (Pre-sty Service), Traditional, Cantor R. R. Rinder and choir, Wallace A. Sabin, conductor. Part II.—First Presbyterian Choir (double quartette of mixed voices), Sing and Rejoice, On Daughter of Zion Henry Lincoln Case, Organist, Fleasner, organist and director; Address, Henry L. Mayer, President San Francisco Community Service; Star-Spangled Banner, United Chorus and Audience, Uda Waldrop, organist, Frank Carrol Giffen, conductor; St. Mary's Cathedral Choir (double quartette of mixed voices) (a) Gloria, Jubilee

MUSIC WEEK.

Mass, Gruher, (b) Ave Maria (A. Capella) Arcadelt, Achille L. Arriague, organist and director; Temple Emanuel and Temple Beth Israel choirs (chorus choirs of mixed voices), Hallelujah, Psalm No. 150 (in Hebrew), Lewandowsky, Wallace A. Sahin, organist, Cantor Reuben R. Rinder, conductor.

We do not wish to omit mention of the organ recitals which took place every day at the Civic Auditorium and which were given by Uda Waldrop with that discrimination of selecting adequate program numbers, that refinement of interpretation, that thoroughness of technical expression, and that smoothness of phrasing which that able organist always exhibits. Mr. Waldrop's organ recitals belonged among the most important musical events of the week. And he has reason to feel greatly satisfied with the success he scored. And so ended another Music Week for San Francisco upon which everyone associated with it may look back with joy and pride.

On Thursday, November 9th, the Pacific Musical Society gave its regular program at the Fairmont Hotel and the following artists earned well justified applause for their participation in the carefully chosen program: Ellen Edwards, pianist; Marie Millette, soprano; Wesley Gehardt, baritone, and Mrs. E. E. Young, accompanist. On the same evening the Musicians' Mutual Protective Union gave its annual Music Festival and Ball at the Civic Auditorium. An orchestra of over a hundred pieces directed by prominent conductors furnished a program which was greatly enjoyed by a large audience. Those who directed the program numbers were: Philip H. Sapiro, Chas. H. Cassassa, Paul Steindorff. Uda Waldrop played an organ solo.



MME. STELLA JELICA

A Lyric Soprano of Rare Voice and Fecundity Whose Services Are Greatly in Demand and Who Has Appeared Before Thousands of Admiring Music Lovers in California

MME. SYLVIA MARRACCI

Mme. Marracci who has a studio for vocal training at 464 Columbus Ave., has had a public career for eighteen years of continuous artistic success. She made her debut as Amelia in the Mask Ball, with tenor Bonci at Rome. She has also sung leading roles in grand opera with Mme. Tetravzini and Signor Caruso and she traveled in the Latin-American countries, also France and Germany and she has toured as a star in some of the best Lombardi Opera Companies.

Mario Lombardi, the well-known impresario gave the highest recommendation of Mme. Marracci as a vocal teacher. Even at present the lovers of music still remember her beautiful notes sung under the direction of Mascagni, the famous composer of Cavaleria Rusticana. Mme. Marracci is a graduate of the Academy of Music at Rome and studied dramatic art with Virginia Marini, who has the reputation of being the greatest exponent and teacher of dramatic art in Italy. In addition to her ability to train students for opera she possesses qualifications to prepare pupils for concert work and vaudeville appearance and for grand opera chorus. In fact if the amateur music-lovers will look forward Mme. Marracci is preparing her annual concert to be rendered during the month of October.

She speaks Italian, English, French and Spanish.

PUBLIC SCHOOL MUSIC IN THE SAN FRANCISCO STATE TEACHERS' COLLEGE

BY MARY WEAVER MCCAULEY

The development of the Seashore tests in music has proved that unusual abilities are very unevenly distributed. Some people come into the world with a discriminating ear and a total lack of rhythmic sense. Others have a strong feeling for rhythm and lack the sense of pitch. To expect unsegregated groups in sight-singing or any other branch of musical training to attain uniform results is expecting the impossible.

Accepting the scientific proofs of the Seashore tests, the State Teachers' College has organized the music department of the Training School and the preparation of the student teachers with this in view. Children who enter the training school are tested and segregated into four groups. The ability to imitate musical phrases and natural voice quality are the basis of the test.

When they reach the fifth grade they are given the Seashore tests, and are regrouped according to the results of these tests. No attention is paid to school grades. A superior or inferior group may be composed of fifth, sixth, seventh and eighth grade children. Only musical ability is considered. Four or five class rooms have their music lessons at the same time, and the children are assigned to the class room where they belong musically. The superior group may progress as their ability warrants, not being held back by the weak-

rote-singing. From forty-five minutes to an hour and a half a week is given the elective courses. Each year from three to four hundred young people, graduates of the high schools, enter the College to prepare to become school teachers. These student teachers are given the Seashore tests as soon as they enter and are grouped for their musical preparation according to the results of the tests.

Those of superior ability cover the work required as fast as they choose and many finish it in a few months. The weaker groups are given drills, and are assisted in every way. It stands to reason that those of inferior natural ability cannot work as fast or as efficiently as those of superior ability. No time is set for covering the work, and the student teachers continue until it is finished, except in cases where the Seashore fast as they choose and many finish it in a few months. required work. Those of superior and fair ability teach music in the Training School from twenty-four to thirty-six weeks, using the State music text.

Student teachers of good musical ability generally major in music and these are given special training and opportunity for a much fuller teaching experience.



MARY WEAVER MCCAULEY

One of the Ablest Pedagogues Associated With Music in the Schools and in Charge of Music at the San Francisco Teachers' College Who Writes Interestingly on Music Taught in That Institution

er and slower singers. The slow group is not embarrassed by having to compete in an unequal race with children who need little drill and have superior ability.

The groups are elastic and those who are "leading" a class and do not need to work to keep up may be promoted at any time to a higher group where the work is more of a test of their ability. Also a weak singer who is discouraged may drop back into a group where he can hold his own with the others. There are three segregations in the training school music. The first two, sight-singing and rote-singing are required of all. The third is an elective course.

Sight-singing ability is the basis of the first grouping. Voice quality, a sense of pitch, rhythm and memory is the basis of the second group which is organized for rote-singing. In the third group the children select the course which interests them most. Nothing is said about musical ability. They may choose the part-singing class, the appreciation class, using the Victrola or the class which combines dramatics and music. All of these elective classes are very popular.

The class in dramatics and music has developed a group of talented children who have produced some original plays with original music with so much success that they are now being produced at the Plaza Theatre every Saturday morning, arousing unusual interest.

Two hours a week is given to the sight-singing and

LACK OF INFORMATION IN MUSIC CIRCLES.

It is often noticeable how deficient musicians are in knowledge of their art, and how untrained their ears are in the power to follow intelligently harmonic progressions. Even an accurate knowledge of the more common intervals such as major and minor thirds, augmented fifths, diminished sevenths, etc., is by no means common. Nothing is more valuable to the musician, be he composer, teacher, or executant, than some degree of "inner hearing," i. e., the power to feel accurately the correspondence between the note, the written symbol, and the outward effect—the sound. So that if one is asked to sing a minor third or a major seventh, it can be easily done; or so that the same interval may be instantly recognized when played.

Margaret White Coxon believes that children and music students of all ages can't begin too early to have their ears properly trained, in fact through experience has found it develops the creative rapidly. Far too much attention has hitherto been given to the mere playing of music, whereas a simple study of harmony and the cultivation of the ear should always go hand in hand with the training of the fingers. The knowledge of the musician and music lover is greatly broadened by ear training and the standard of musical intelligence among the public at large is raised.

HOW DOES PUB ON SYMPHO

AT the end of the present Symphony Season San Francisco will be confronted with the gravest musical crisis in its history. The Musical Association of San Francisco has positively decided not to re-engage Alfred Hertz as conductor of the San Francisco Symphony Orchestra. Alfred Hertz, as a matter of self respect, cannot accept re-engagement under the present humiliating conditions. As usual those in charge of the Musical Association do not consult the musical public. The Pacific Coast Musical Review believes that the musical public of San Francisco, Oakland, Berkeley and Alameda, which attended the opening concerts, including the popular concert at the Civic Auditorium, under the auspices of the City of San Francisco, to the tune of FIFTEEN THOUSAND PEOPLE, DOES NOT WANT A CHANGE, and we want everyone interested to convince the open-minded public. And as evidence of the accuracy of our judgment we shall take a vote among ten thousand concert goers in the Bay region asking them to record their wishes regarding Alfred Hertz' continuation as conductor of the San Francisco Symphony Orchestra. We shall distribute the ballots partly by mail, partly through clubs, teachers, students,

LIC STAND NY SITUATION?

subscribers of this paper and ticket buyers. The campaign will begin December 1st, 1922, and close February 15th, 1923, unless ten thousand returns have been received before the last named date. Some say there is a split among the symphony attending public regarding Mr. Hertz. This paper claims there is not. The only split we know of exists in a certain element, unfortunately including many society and business leaders, which is split on everything---social affairs, finance, commercial matters, politics and everything else. The musical public is not split on this symphony subject, and we want you to help us prove it. We believe that the split among social and business leaders has kept San Francisco dragging behind other coast cities long enough. The musical public is ready to cut loose from the apron strings of organized "society" prejudice. It can support its own symphony concerts without guarantors. The time has come when it simply has got to act. We expect the result of our campaign to prove the determination of the musical public to rule the symphony destiny of the Bay region.

ALFRED METZGER
Editor Pacific Coast Musical Review

MUSIC IN THE TRANSBAY CITIES

BY ELIZABETH WESTGATE

1117 PARU ST. ALAMEDA, CAL.—TELEPHONE ALAMEDA 155
EDITORIAL NOTE—In order to enable our Oakland—Berkeley—Alameda Representative in cover that fertile Musical Field thoroughly we shall appreciate full co-operation from the musical profession across the Bay. One of the surest ways to lighten Miss Westgate's burden is to enable her to keep track of all musical events by sending her programs, announcements and tickets regularly and promptly. If it is imperative that a certain item should appear in the current issue of the paper, the matter should be mailed on Fridays so that Miss Westgate receives it on Saturdays of the preceding week. All matter for current publication must be in the San Francisco office on Tuesdays before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglect on the part of someone to notify us.)

November 5, 1922.—With keen satisfaction it is written that a very large audience heard the first concert in the Oakland series by the San Francisco Symphony Orchestra at the Auditorium Theatre on Saturday evening, October 28. Enthusiasm for the performance was fervid and spontaneous, and the full financial success of the series seems assured. I think there have been times, notably a few weeks ago, when Miss Potter, who manages the concerts on this side, was not sure of the large audiences necessary to carry them on. That anxiety is past, and the future of the season is entirely promising. Since the program was the same as that given in San Francisco, which latter was reviewed in full by the editor-in-chief, no further report will be given in this column.

An audience of even greater size listened to the first of the "pop" concerts, given by the same orchestra, at the same place on the evening of November 4. This was the program: Overture to Oberon, Weber; Symphony in B Minor, Schubert; Ballet Music from Prince Igor, Borodin; Two Hungarian Dances, Brahms; Liebesleid and Liebesfreud, Kreisler; Overture to William Tell, Rossini.

Mr. Hertz summoned every fairy in the woods, and at his behest they came, in flocks and squadrons and battalions, and then we heard elfin music, if ever there were such in the world. The merely human portion of

On November 2 the choir of Grace Cathedral (boys and men) under the baton of their director, Wheeler Beckett, gave this notable program at Wheeler Hall, on the University Campus: Pierce was the Wild Willow; L. Leitius Noble; Savior, Thy Children Keep, Sullivan; Oh Hush Thee, My Babe, Sullivan; The Lark Now Leaves, H. Parker; Jubilate in D, Haydn; How Lovely Is Thy Dwelling Place, Brahms; He Watching Over Israel, Mendelssohn; The Wood Minstrels, Mendelssohn; In Silent Night, Brahms; Crucifixus, Palestrina; Song of the Shepherd Lehl, Rimsky-Korsakoff; Songs My Mother Taught Me (trebles in unison), Dvorak; Divine Praise (Russian, revised by Kurt Schindler), Bortniansky; Nunc Dimittis, Gretchaninoff; Cherubim Song, Tschalkowsky; Volga Boat Song, Rubetz; In the Fields (Russian folk dance), Rimsky-Korsakoff; If Mother Volga, Panchenko; Sevenfold Amen, Stainer.

This program I was unable to hear, but the one who went in my stead reports a performance full of charm. The twenty numbers were given with no diminution of interest on the part of singers or audience, the controlled enthusiasm of Mr. Beckett serving to furnish zest and appreciation. The Russian compositions, many of them of late years, made feasible by Kurt Schindler and others, held the attention very closely. The concert was presented by the Greek Theatre management. I shall hope to hear a later program.

the Chamber Music Society of San Francisco. The very successful season of last year has prompted the club to make this decision.

For Tuesday evening, the 7th, the Berkeley Musical Association announces the first concert of the thirteenth season, at Harmon Gymnasium. Toacha Seldel, the eminent young Russian violinist, is to present a wonderful program.

The council of this society regrets to announce that all associate and student membership tickets are sold, but a waiting list has been established. No greater proof of good management needs to be produced. Other artists promised for the season are Florence Easton, dramatic soprano; Edward Johnson, phenomenal tenor; Alfred Cortot, the distinguished French pianist, and the famous Frotzler quartet.

Eva Garcia announces a recital by her 11-year-old pupil, Ellen Virginia Clark, at Ebell Hall on the evening of November 10. This talented little girl will be assisted by the Technical High School String Quartet and Raymond Throckmorton, violinist. Compositions by Beethoven, Dargwin, Tschalkowsky, MacDowell, Schumann, Hubay, Levallee, Chopin and Liszt comprise the program. The audience is by cards of invitation.

On Monday evening, the 13th, at her studio in Piedmont, Mrs. Carroll Nicholson will present her pupil, Mrs. Ruth Riley Meaghan, soprano, assisted by Miss Katherine Hemdley, violin, and Miss Harriet Hemdley, piano, in a very charmingly arranged program. This is the first studio recital which Mrs. Meaghan has given since her marriage. She is a singer with a lovely voice, and she uses it with great taste and intelligence. Mrs. Riley is her accompanist. Her songs are selected from the compositions of Cadman, Hageman, Spross, Charpentier (Depuis le Jour), Yamada, Carpenter, Fourdrain, Hahn, Bemberg, Thrane, Brockway, Farley and Selzer, a representative list, many of them Americans, as one can see.

The last of the lecture recitals by Elizabeth Stuart Brown occurred on Thursday evening, October 26. These affairs grew in interest, and were instructive and very



KAJETAN ATTU

The Distinguished Bohemian Harp Virtuoso and Solo Harpist of the San Francisco Symphony Orchestra Whose Time as Concert Artist and Teacher is Thoroughly Taken up Keeping Him Busy Throughout the Season.



LOUIS PERSINGER

The Noted Violin Virtuoso, Concert Master of the San Francisco Symphony Orchestra, Director and First Violin of the Chamber Music Society of San Francisco and one of the Best Violin Pedagogues in the Country.

the overture was comparatively negligible, for we see men and women any day of the year, but fairies only as a special treat! By closing one's eyes, in order not to see the gleaming brass, the sweeping bows, the busy "percussion-man," it was quite natural to "believe in fairies."

The immortal and altogether lovely "Unfinished Symphony"—and I think perhaps we ought sincerely and earnestly to pray that we may never outgrow our affection for its heavenly themes—never sounded more enchanting. Mr. Hertz shaped and molded the phrases, as if he were re-creating them at the moment. And if we have ever thought of Schubert as being at times too prolix, we agree that in the two movements of this exquisite work at least, there is not one note too much. The Borodin ballet was a clever contrast to the simple, luscious melodiousness of the Schubert, for Mr. Hertz understands program-building as few do. There was brilliant color, almost dazzling, and wild form, barbaric cross-beats denoting ferocity, and then a gentle sweetness to offset all that. It was applauded with wildness, really. The well-known Hungarian dances took on new meanings. One heard, in the midst of the stress and strain and the fierce joy of them, little secret conversations which I, for one, never heard before in these dances. This revealing of hidden things is one of the matters that distinguishes the great interpreters, whether players or singers or conductors.

The Liebesfreud sets itself to orchestra better than does the Liebesleid, to my ears, though Mr. Persinger's delicious hit on the muted strings in the latter is memorable. The William Tell took on new life, and one nearly forgot that it was old-fashioned and obvious.

The third concert of the Berkeley Popular Concert Series, under the auspices of the Berkeley Chamber of Commerce, was given Saturday evening, November 4, at the High School Auditorium. The artists participating were Miss Dorothy Pasmore, violoncellist; Suzanne Pasmore Brooks, accompanist; Miss Mary Sherwood, violinist; Seton Stewart, pianist, and Jack Edward Hillman, haritone. The duo for two violoncellos by Popper, a suite comprising Andante, Grazioso, Gavotte and Scherzo, were played by Miss Pasmore and Miss Sherwood. Among the interesting compositions given were two songs by Mrs. Mackay-Cantell: O, to Sail in a Ship, and Adieu. These were in the list sung by Mr. Hillman, the latter being written for him, and sung for the first time at this concert. It is with pleasure that I am able to say that Louis Victor Saar, the well-known composer, is much delighted with Mrs. Mackay-Cantell's compositions, and has promised to present two of them to his publishers for their approval. Since regaining completely her health, Mrs. Mackay-Cantell has resumed her composition work, and one may expect interesting things from her pen.

On Thursday, November 2, the Adelphean Club held a union meeting, the third of the season. Mrs. Bessie Harshman Woods, pianist, and Morton Gleason, baritone, furnished musical numbers.

The music section of this most successful club will hold its regular meeting on Friday, the 24th, when the music of Arthur Foote, W. H. Neidlinger and Porter Steele will be given. The participants are to be Mrs. Lloyd Swayne, piano; Mrs. Brooks, soprano; Mrs. Sandoe, contralto, and a woman's quartette.

This same section announces a series of three concerts to be given this winter under their auspices by

much worth while. The illustrations for the last—the composer Schubert being the theme—were all done by the duoart, and proved satisfactory.

Andrew Bogart, exponent of the art of singing as taught by Lamperti and Vannucini, has opened a studio in Oakland, and will receive students there. Mr. Bogart has always been an artistic singer, and will no doubt gain a large following on this side of the bay.

William W. Carruth entertained the Music Club of Mills College at his studio, The Abby, on Sunday afternoon. The affair was in honor of Madame Caro Roma, and several of her songs were given by Miss Ruth Crandall, Clarence Oliver and Arthur Leydecker.

Mrs. Mackay-Cantell issues a tiny pamphlet from her Berkeley studio, announcing that she receives resident students and declaring her artistic creed. It will be sent, I believe, to anyone who is interested.

The various communities hereabouts are beginning to work on the idea of Music Week. News will be given in this column in due time.

The University of California Extension Division offers well-known artists for concerts and lecture recitals of all kinds to clubs or other organizations for a moderate fee. Societies in the interior who require such programs may communicate with the Extension Division, Berkeley.

Stopping short in the geographical center of a gorgeous snowy Tschalkowsky landscape, a 15-year-old boy thus aggressively confided:

"When I asked him if I might go camping with the fellows for two weeks, Dad did a regular song-and-dance."

Now Dad is a professional man of extreme dignity, is just "graying at the temples," and is one of the few men who is not nine-tenths boy. His son could not wholeheartedly join in his glee, as in fancy I saw his father doing a ferris-hartman in his elegant drawing room. For that is what song-and-dance has meant hitherto to me. But I promised to "use influence"—"use influence," and the boy-grin arrived, not too late.

But a new and exquisite art-form came to life last Friday evening at the Twentieth Century Club-house in Berkeley, when Marie Partridge Price, soprano, and Ze'ma Sities McDonough, dancer, formerly of the ballet of the Metropolitan, presented a program for the elect. The audience was numerous, well-dressed and distinguished-looking. The rooms were pleasantly lighted, the whole atmosphere mellow and ingratiating. Into this setting came the two artists, and from first to last gave a perfectly balanced, refined, colorful, entirely charming program. While Mrs. Price sang, Miss McDonough interpreted, with her, by means of the dance and poses. Such gracious and graceful ensemble is not too often found even in this best of all possible worlds. Effortless, finished, the technique quite in the background, both executants seemed to joy in their work and play. Miss McDonough's costumes were changed, of course, for the different dances. In Les Papillons the butterflies were suggested by a costume of vivid blending tints; in the Russian Hopak a delightful costume was worn, and so on; and all were fresh and lovely to the eye. Several of the ensemble numbers were wanted a second time.

Mrs. Price sang a group without the dance, and Miss McDonough danced twice to piano accompaniment. Miss Elizabeth Alexander played all the accompaniments, and entered completely into the fine ideals which were realized in the charming evening of song and dance.

This was the program: Songs with dances: On Wings of Song, Mendelssohn; The Maiden Speaks, Brahms; 'Tis Spring, Wolf; Au Printemps, Gounod; Gavotte, Lemaire; Les Papillons, Chausson; Was I Not a Blade of Grass? Tchaikowsky; Hopak, Moussorgsky. Songs with piano: Night of Stars, Tchaikowsky; A Widow Bird, Treharne; Dansans la Gigue, Cesar Franck. Dances with Piano: Danse Ohiinois, Kreisler; Danse Tziganes, Nachez.

Zanette Potter was the manager, and added one more to her many successes.

On Tuesday evening, November 7, at Harmon Gymnasium, the Berkeley Musical Association presented Toscha Seidel, violinist. The house was completely sold out, and a more enthusiastic audience it would be hard to find. The player, with Francesco Longo at the piano, gave the following program:

I.—Sonata in E major, Georg Friedrich Handel (1685-1759), Adagio, Allegro, Largo, Allegro. II.—Concerto in B minor, No. 3, opus 61, Charles Camille Saint-Saens (1835-1921); Allegro non troppo, Molto moderato e Maestoso, Andantino quasi Allegretto, Allegro non troppo. III.—(a) Nocturno, Frederic Francois Chopin (1810-1849), Leopold Auer (1845—); (b) Indian Snake Dance, Burleigh; (c) Turkish March, Ludwig van Beethoven (1770-1827), Auer. IV.—Gypsy Airs, Pab'o de Sarasate (1844-1908).

The editor-in-chief has already given two reviews of the programs of this marvelous artist, so I should content myself with saying no more than that all that has been said about Seidel by enthusiastic critics proved to be true of his performance last Tuesday evening.

The next concert in the series will be in January, when Miss Florence Easton, from the Metropolitan Opera Company, will give a recital.

EDITH BENJAMIN RETURNS TO SAN FRANCISCO.

The many friends of Edith Benjamin will be glad to hear that she has opened a studio in San Francisco at 3404 Clay St., where she will teach and hold many informal musicales.

For the last five years Miss Benjamin has been in New York where she has been associated with Yvette Guilbert, Elizabeth Clarke-Sleight, Percy Rector Stephens and Kurt Schindler. She has sung in many of the largest cities of Canada and the United States both as Prima Donna of the Royal English Opera Co., and in concert with Percy Grainger, and always the opinions of the press have been of the highest.

To quote San Francisco's own music critic—Mr. Ray Brown says: "Miss Benjamin's voice is fresh and colorful, clear and true in intonation, and emotionally sympathetic. Produced with ease and freedom from strain, her tones have the genuine lyric quality, and her mastery of phrasing and breathing produces a delightful suavity of utterance."

A DISTINGUISHED CONTRALTO.

Laura Janos Fuesell, the well known contralto, after having concluded an engagement with the La Scala Grand Opera Company in South America, has taken up her residence in San Francisco, where she plans to do Concert Work and is equipped to carefully train the voices of a few talented pupils. Mme. Fuesell is possessor of a broad culture and rich musical experience. She has a powerful, resonant voice under complete control with which she displays a delicacy and beauty of tone seldom heard. Her diction and artistic phrasing add greatly to the pleasure one experiences after hearing her sing. She is richly endowed in histrionics and is able to convey the full meaning of the songs to her audience.

Mme. Fuesell is also a graduate pianist of the Chicago Musical College and has held the position as a member of the Faculty of the Carr-Burdette College of Music, teaching voice, piano and dramatic coaching. She is now under the management of Madame Stella Raymond-Vought, and announces the opening of her studio at 545 Sutter St., Studio 306, Telephone Kearny 4181.

MUSICIANS' RICHARDSON FOR GOVERNOR CLUB HELPS GOVERNOR-ELECT TO PILE UP NEARLY TWO HUNDRED THOUSAND MAJORITY

BY ALFRED METZGER

The musical profession of California is now definitely affiliated with politics. This does not mean that it is going to seek selfish advantages, nor that it is going to try to collect any reward for its services. It simply means that the Musicians' Richardson for Governor Club, consisting of about one thousand members of the musical profession, headed by a number of men and women prominent in musical affairs, will now be able to look after the interests of the musicians. If someone is trying to put through a law injurious to the profession the Musicians' Richardson for Governor Club will use its influence to prevent such an injurious law from being thrust upon the unwilling shoulders of the people. If, on the other hand, it is thought necessary to formulate a law for the protection of the musical profession and the public as well—a law that

Willson, Mrs. Nellie Strong Stevenson, Walde-mar Lind and Carolus Lundine, these together with the three officers already mentioned form the Executive Committee.

This Musicians' Richardson for Governor Club was organized upon the suggestion and with the assistance of Frederick C. Porter, a staunch supporter of Friend Richardson from the first days of his primary campaign until the end when the Governor-elect received a majority of about 200,000 votes, in which the Musicians' Richardson for Governor Club helped considerably. The thousand members represented in this club wield a moral influence over about 150,000 people, as outlined in the Pacific Coast Musical Review of October 21. Truly this is no mean organization.



Photo by Hartsook

FREDERICK C. PORTER

The Musicians' Friend in Politics Who Suggested the Organization of the Musicians' Richardson for Governor Club and Who Advises Perpetuation of the Interest of Musical People in Political Matters.

will eliminate to a large extent the quacks from the profession—those comprising the Musicians' Richardson for Governor Club will prepare such a law and try to see it launched to a successful passage through the Legislature.

The officers of the Musicians' Richardson for Governor Club are: Frank Carroll Giffen, President of the Music Teachers' Association of San Francisco, President; Mrs. Lillian Birmingham, President of the San Francisco Musical Club and the California Federation of Music Clubs, Vice-President; Alfred Metzger, Editor of the Pacific Coast Musical Review, Secretary; and the following members of the Executive Committee: Z. Earl Meeker, President of the Music Teachers' Association of California; Vincent de Arrillaga, President of the Musicians' Club; Mackenzie Gordon, Mrs. Frederick Crowe, President of the Pacific Musical Society; John C. Manning, Mrs. H. M. Albery, Mrs. Gertrude Ross, Pierre Douillet, Miss Mary Alverta Morse, Mrs. Alvina Heuer

Now that the purpose of the original organization of this club has been accomplished, we would suggest to all members to perpetuate this club under the guidance of Mr. Porter, and presently the officers will address the members in regard to permanent organization. In the meantime it is necessary to permit no one to disturb the unity of purpose and the harmony of sentiment now prevailing. The Musicians' Richardson for Governor Club has served its purpose and will disband, to be reborn under another title, and for other purposes. It does not seek selfish advantages. It is not organized for individual aggrandizement or political rewards. It is solely organized for the purpose of protecting the musical profession against unjust laws and seek the establishment of laws for the protection of the public against musical quacks. In other words, it is organized for the benefit of the entire community. Some day the profession as well as public will have reason to find it a blessing.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, Nov. 12th, 1922. — Tschalkowsky, Ravel, and Beethoven made a more harmonious program than I expected. I feared for the Frenchman, wedged in between such vehemently expressive works as the "Pathétique" and the Egmont" overture. That Ravel more than held his own, so to speak—at least at the Saturday evening performance, which was endowed with more color and vibrancy of playing, freer phrasing than that of Friday afternoon—reflects on the musical strength of this impressionist. I was happy to note the warm applause evinced Saturday evening after the final movement of Ravel's "Rhapsodie Espagnol." Though very difficult, it was rendered with characteristic effect and which is more, esprit. The success of the work entitles it to a second hearing at a later concert. In fact, the refinement of orchestration and rhythmic interlacing of the score can hardly be enjoyed fully at a single hearing. Hence, those who would burn Ravel at the stake for writing "ugly music" had better postpone this autodeaf. Musical history should teach us a lesson. Even Richard Strauss (—though he was "very young" then in various respects, and under the influence of his father, an extreme classicist,) wrote to Thuille I believe, that Wagner's Valkyrie music is ugly and horrible. Some Ravel's music is born of a daring impressionism, an art in which miniature painting and realism mingle.

Rothwell gave a highly virile reading of the Symphony Pathétique by Tschalkowsky. To me this symphony bears a reflection of Goethe's Faust. The four movements appeal to me as "Search for Truth in worlds material and immaterial." Second movement: Repose in the Country. Rustic life. Third: Ambition, Battle, Triumph. Fourth: The relativity of everything. Possession through renunciation.

Mr. Rothwell's reading was strongest in the first and last movements. The first, very dramatic; the last characterized more by serene resignation, than the "subjective" Tschalkowsky's utter gloom. In fact, de-emotionalized—in a sense, yet by no means cool, quite the contrary. Shadings and phrasings seemed a trifle monotonous in the second movement. The third was rhythmically keen, and gained inspiration toward the end. On the whole Conductor Rothwell applied an interpretation, more dramatic than emotional, his "colouring" of mood not as darkly hued as Conductor Hertz gives it. In the last movement Rothwell realized presents it. Again I would recall the last movement, as interpreted by Mr. Rothwell. It breathed the spirit of a soul on Mount Calvary.

His Egmont was greatly enjoyable. The orchestra has seldom sounded better. The finale was grandios, had the Beethovenish heroic quality. I am glad to say that Mr. Rothwell gave heart-touches in that program which endeared him to the public.

For the second Popular Concert Mr. Rothwell chose a program that seemed to read rather long, but which went by too quickly. One always enjoys his rhythmic finely pompous readings of the Rakoczy March by Berlioz. It was in the Don Juan tone-poem of Strauss that artistic interest centered. Both conductor and or-



Brahms van den Berg

chestra gave a good deal of their best in this work, which had perhaps not such dramatic intensity and detailed shading as during the previous hearings, but on the whole was rendered with great forcefulness as a whole. It made a strong impression. The applause held back for a few seconds, but only to break forth the livelier, which shows that the reading must have entranced the hearers. Mr. Rothwell was several times called back.

Not much in detail is to be said about the pleasant remaining section of the program, consisting of the Carmen Suite Jaerneftel Preludium, Pizzicato Polka by Delibes and the Tales of the Vienna Woods by Strauss. The Toreador March, the Fraedulium and the Polka had to be endured.

Vernice Brand, San Diego, contralto, was the soloist, an impressively voiced contralto of beautiful, though not fully matured means. The lower notes have imposing richness with the higher of pleasing volatility and clearness. There are uncertainties in the middle-register where one misses purity of shading. Miss Brand sang Oh mon fils from Meyerbeer's Prophet and a song by Alice Barnett Price, head of the High School Music Department of San Diego. The song is entitled, Coming Down from Lebanon, and is partly descriptive, a rapturous reminiscence of the beautiful vista seen. The melody has oriental flair and seems to follow an eastern mode, but the recurrence of the phrase "Coming Down from Lebanon," linked with a prominent melodic phrase produces a rather detrimental effect of monotony and involuntary humor.

I saw the song only for a few moments but I am under the impression that the words are not always very singable. Anyhow little could be understood except this one phrase. Undoubtedly the song has a good deal of merit and is harmonically attractive. Nino Marcelli gave it an orchestral setting of striking characteristic and appeal. Marcelli had come up from San Diego for the day, I was told, but we did not meet, I am sorry to add.

Highly interesting was the program sung by Mme. Elizabeth Rothwell, soprano, accompanied by Conductor Walter Henry Rothwell at the piano. As Mme. Rothwell commented to your correspondent before the concert, she proposed to give a recital in which the songs "were the thing," and above the personality of the singer. Every selection demanded distinct interpretative quality, as the program, added here, shows: G. F. Handel, (Arioso Italian); Johannes Brahms, Die Mainacht (A Night in May); Johannes Brahms, Madchenlied (Song of a Maid); Johannes Brahms, Der Schmied (At the Forge); German. Claude Debussy, Beau Soir (Evening Fair); Claude Debussy "Fantoche" (Puppets); Henri Busser, La Nympe de la Source (The Nymph of the Well); Maurice Ravel, L'Enigme Eternelle (The Eternal Question) (From two Hebrew Melodies); Raoul Laparra, Lettre a une Espagnole (Letter to a Spanish Girl); French. Hugo Wolf, Wenn Du mein Liebster (When Thou My Love); Hugo Wolf Das verlassene Maddelein (The Forsaken Maiden); Hugo Wolf, In dem Schatten meiner Locken (In the shadow of My Tresses); Arnold Schonberg, Traumleben (Dreamlife); Hans Pfitzner, "Gretel;" German. Walter Henry Rothwell, You Bloom Like the Rambler Roses; Cyril Scott, A Little Song of Picardie; Richard Hageman, At the Wolf; English.

Mme. Rothwell's singing is of keen musical intelligence, as are her interpretations. Her discernment of poetic detail reveals how deeply she enters into the musical-literary aspects of her selections, giving her performance an unusual amount of characterization. As in the instance of the modern French it involves unusual difficulties of intonation and phrasing. Mme. Rothwell here showed rare artistry. Her German songs too appealed greatly to the appreciative public, though your correspondent somehow feels that there may be differentiations as to vocal and poetic emphasis which are inseparable from the personality of the artist. In-

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terpretation and questions of appeal are so indefinite. Both parties may be right.

Vocally and interpretatively fascinating was the extremely difficult song of Schoenberg. Here the singer rose to touching warmth and vocal coloring in the keeping with the harmonic refinement of this mystic-romantic song. (Incidentally, Richard Buhlig provided for it a happy English translation. Perhaps I may pay my grateful respects to the singer here for bestowing on her audience a program containing the words of the songs in both languages.) Vocally appealing too was Cyril Scott's Little Song of Picardy.

Generally speaking, Mme. Rothwell's voice seems more suitable for singing with piano than with orchestra. It possessed greater freshness than when the artist was heard last time with the Philharmonic Orchestra. However, one misses variety of tonal shading and timbre in the singer's notes. There are tones of fine brilliance in the head register, but on the whole one would wish for brilliance of tone. Mme. Rothwell has a habit of holding her head, apparently far back, which physical position may interfere with her tone-production. As a result one is confronted frequently with tones which sound veiled, lacking in color and resonance, not really soft, yet almost bordering on a faint tremolo. They are not firm in certain legato passages in the middle register, yet one bears again strikingly brilliant tones when of rapid succession in the middle section of the head voice.

Intonation was of the musicianly quality which characterizes this singer's work, which means a good deal considering the difficulty of the program. Occasional deviations in that regard were purely vocal, i. e., not faulty musical conception. I regret to say that also in the German songs Mme. Rothwell's enunciation was often indistinct.

Conductor Rothwell's accompaniments were true to his strong musical personality, most successfully adapted to the needs of the singer. Not a little of the ovations and encores are due to him. (His own song, You Bloom Like the Rambler Roses, well deserved an encore, difficult as it is for singer and pianist. It has exultant sweep and a glowing warmth.) The two musicians were honored by a very representative gathering and a record number of floral tokens. Mme. Caroline E. Smith, Secretary-Treasurer of the Philharmonic Orchestra, sponsored the concert in managerial capacity.

Seldom have we enjoyed a concert so keenly as that given by the Philharmonic Quartet, (Sylvain Noack, first violin, Henry Svedrofsky, second violin, Emile Ferir, viola and Ilya Bronson, cello.) I will speak of the concert, one of the L. A. Chamber Music Society Series, more fully next week. Pierre Ferrier distinguished himself in the Mozart Quintet for clarinet and strings. The American premiere of the quartet in B by Josef Suk, (son-in-law of Dvorak) was a source of great delight.

The concert planned for Friday the 24th offers the Introduction et Allegro by Ravel with Alfred Kastner in the harp solo part, Jay Plowe, flute, Pierre Ferrier, clarinet and the string quartet above mentioned. In the Franck quintet Richard Buhlig will render the piano part.

Anna Priscilla Risher's three Shakespeare Songs have been published by Arthur P. Schmidt. These songs, greatly charming in themselves and of artistic effect, were heard here with decided success. Miss Risher gave a program of her own works at Cuckoo Hall, finding warm approval, thanks to her sympathetic music-making.

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Ilya Bronson, the prominent cellist, was a greatly liked soloist at the Community Arts Concert at Santa Barbara. Bronson is one of our busiest soloists. Besides holding first chair in the Philharmonic Orchestra he is a member of the Los Angeles Trio, Trio Intime, and Philharmonic Quartet. He is also rather active teaching his instrument and musical theory.

Just when this edition is about going to press we shall make the acquaintance of John Charles Thomas, the American baritone of renewed recital success in London and New York City. This is Thomas' first visit to the coast, locally under the management of the recently established Fitzgerald Concert Direction, who are also bringing Nyeragabazy, Titto Ruffo and Rosa Ponselle. Affairs of the new concert management are directed by Merle Armitage, who piloted the Russian Opera Company across the country last season. Thomas will sing his New York program, a constellation of finely grouped songs, featuring various nationalities. The Thomas recital-debut inaugurates the concert work of the Fitzgerald Concert Direction. J. T. Fitzgerald, head of the well known music house, as stated in previous articles commenting on this course, has before been connected with managerial activities of Los Angeles and his return into this field is being observed with much interest.

Anna Louise David, the well known harpist, is now on a tour in the Southland and filling several engagements here and in the neighborhood with the fine success that always marks her work. Miss David will be the associate artist on the 17th, when Lora May Lampert, Boston soprano, now living here, is giving her debut-recital at Ebbl Club. Miss Lampert was soloist with the L. A. Oratorio Society last season.

(Continued on Page 66, Col. 1)

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LATEST MUSICAL NEWS FROM NEW YORK

Mischa Levitski Receives Enthusiastic Ovation Upon His Return After Two Years' Absence—Ashley Pettis Scores Hit and Introduces Compositions by California Composers

BY ROSALIE HOUSMAN

NEW YORK, November 12, 1922.—In the usual crowded Sunday schedule (this week, Nov. 5th) there were several events of special interest. Calve, who is, I am told, coming to the coast later in the season, was the soloist with the New York Symphony at Aeolian Hall, singing an aria from Gounod's *Sapho*, and again proving to her auditors what glories she still retains in her voice. Her great musical and dramatic feeling is so rare, her personality so beautiful and glowing that she is a treat to eye and ear. The Liadoff symphony was less interesting than other Russian music we have heard.

Rosa Raisa and her husband, Rimini, had a full house at the Century. Sousa in the evening, at the Hippodrome, where he played under the auspices of the Seventh Regiment, (Challaple, the great Russian Bass, held a packed house breathless at Carnegie Hall the same evening, making dramas of his songs, and singing gloriously. Isa Kremer (of whose sensational debut I have written) and MacCormack also added to New York's musical Sunday and there were others as well.

Oliver Denton, an American pianist of assured reputation, gave his Annual Recital Monday (the 6th) playing, among other things, the *Etudes Symphoniques*, which are decidedly popular this past week, being on three programs within seven days. Each man plays

them his musical vision. His playing is so buoyant, so sane and so plastic, that it is with unalloyed joy that one listens to his message. In the Chromatic Fantasia and Fugue, he is epic, wielding a broad sweep of color in the contrast of smaller works like the Melodie from Orpheus, he has just the required aloofness, which the Greek fresco demands. His reading of the *Etudes Symphoniques* was a revelation of its poetic, inner content, with the broad sweeping outlines of its majestic possibilities. It was the mature reading of a deeply sympathetic nature—vital, alive. In his Chopin group, he is, I feel, at his height, and his audience insisted on the repetition of the Butterfly study. It was dazzling and, at the same time, glowing warmly. He was less successful with his modern French the Ravel *Jeux D'eau*, and a Debussy prelude. Not that there was anything to criticize, but I did not feel that he was in their skins, as with the more classic part of his program. I think it is a personal incompatibility which may be less noticeable to others than it was to me. The music lacked an intangible atmosphere. As a composer of two small, but attractive pieces, he made a distinct hit, as did his *Valse* recently issued by Schirmer. The audience just loved him for them. The human quality made a distinct appeal. There were many encores, the stage was literally stormed by eager listeners and everybody showed their joy in the return of so well beloved a favorite, as Levitski has deservedly become.

Damrosch gave the third act from Wagner's *Siegfried* at his second Carnegie concert (repeated the following night) and in its concert dress it made a very favorable impression. The leading parts were sung by Miss Stralitz and Mr. Cress, who did the same well with their intensity, good singing and excellent diction. The *Eroica* was the rest of the program.

On the Philharmonic program Leo Wiener's *Scherzo* had its American premiere. The composer came to the attention of our public in winning the Berkshire prize of the year and showed himself here, as in that work, a skilful and imaginative composer. This was frankly program music, delightful and easy to listen to. The soloist was Hollman, the veteran cellist who was warmly welcomed back here after a lengthy absence.

Ernest Hutcheson, the well known Australian pianist (and successful teacher) began his series of five historical recitals with an all-Bach program, Saturday afternoon, Nov. 11. Much of what he played does not get to the average recital program, so our debt to the pianist is greater because of this. His playing is scholarly, serious and musical. There is no one more fitted to give idealized performances of Bach than he, and it was a great delight to the crowded house to hear and profit by this unusual afternoon.

Erika Morini is again with us, playing at Town Hall on the Eleventh, just as delightfully as ever. Her tone and musical feeling are joy themselves. At Carnegie Hall the Young Peoples' concerts had its twenty-fifth birthday party, with the brothers Damrosch making speeches of mutual admiration and all the rest. Cortot was soloist. It was a very happy party for all those who attended and the place was packed.

Ashley Pettis was the pianist at the Steinway hall series On Thursday afternoon, Nov. 9th, playing in that charming, intimate hall just the sort of music it demanded. On this occasion, after a Schumann group, which showed his poetic reactions to the spirit of the music most beautifully, he played his modern composers. Like a true Californian, he chose to introduce to New York audiences several new things from the pens of his compatriots—so we heard a Barcarolle of Cary Moore, de Grassi's *Rhapsodie Prelude*, Mr. Pettis' own *Schumannesque Mirror* and my *Pagan Prelude*—Fragment of Walter Kramer was also included, and the composer applauded vigorously. I can assure my western colleagues that their music was beautifully played and made a real impression on the few critics, and on the audience. Of my own, I can truthfully say that I never want to hear a better performance than was given by Ashley Pettis.

JACK HILLMAN BUSY SINCE RETURN

Since his return from New York, where he met with unqualified success, Jack Hillman has been one of the busiest resident artists. Immediately on his arrival he was engaged to sing with the California Theatre Orchestra at one of the Sunday Morning Concerts. That he won instant favor with the audience was shown by the fact that he was recalled eight times and responded to two encores.

Shortly afterward he was engaged to sing the part of Dr. Bartolo in *The Marriage of Figaro* at the Greek Theatre. That he was successful was proven by the fact that Mr. Steinbock re-engaged him this year to sing the father in *Hansel and Gretel* with Mabel Presselman in her celebrated role of Gretel. The press was unanimous in his praise. Such adjectives as musical, resonant, sonorous, tremendous, full-rounded and beautiful were applied to his voice by the various critics.

Last November he gave a recital in Stockton that proved such a success that he was urged to repeat it during Music Week when he also presented twelve of his advanced pupils. It was claimed that these two events were the real high lights of Music Week in Stockton, each drawing capacity audiences. Shortly afterwards Mr. Hillman gave an out-of-town joint recital with Louis Persinger, when the critics were enthusiastic over his interpretative ability, his perfect enunciation being mentioned as usual, as it is one of his greatest assets.

In March of this year he was engaged to sing the father in Massenet's *Werther* at the French Theatre where five performances were given. Shortly before

this he gave a recital at the Fairmont Hotel which was an artistic and social success. He received many compliments on the wonderful improvement in his work. At present he is learning a part in Massenet's *Cinderella* for an early presentation and has two other operatic roles to learn in the near future, besides having been engaged by the Berkeley Chamber of Commerce for a concert in November.

That he is a successful teacher is evidenced by the fact that he not only teaches in San Francisco, but has classes in Berkeley and Stockton as well. One of his pupils, Mrs. Bruce Olmsted, has met with such marvelous success that she is returning to New York to make her debut. Madame Clara Novello Davies, with whom Mr. Hillman studied in New York, writes the following: My dear Mr. Hillman:

I congratulate you from my heart on the excellent work you are doing in the West. Every pupil you have sent me to New York is absolutely on the right road to success. I feel sure the time is not far distant when you will hold an unique position as a teacher. Mrs. Olmsted is an excellent example of your work, and she will undoubtedly become a great artist, and cannot fail to win fame if she continues with her studies as she is now doing. With best wishes for continued success.

CLARA NOVELLO DAVIES

Mr. Hillman is the only one West of the Mississippi who has studied with Mme. Davies and is now teaching her famous method of which Louis Graveure, who studied seven years with her, is a shining example.

Miss Dorothy Pasmore will remain in the bay region indefinitely, and is residing with her parents, Mr. and Mrs. Henry Bickford Pasmore, in Claremont, Berkeley.



MILICENT RAVEN
The Exceedingly Capable and Discriminating
Concert Soprano Who Scored a Distinct Artistic
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During Music Week.

them differently. Denton bringing out the more solid side, building his cathedral on a plain, where Levitski put his on a height. A Brahms group, the Chopin B minor sonata and Griffes' *White Peacock* were his best, and a worthy contribution to the pianistic season. Let Americans play American works. There are few else who will and it is time we knew what our own men and women are producing. It is on a level with the world's best.

Clara Clemens (Mme. Gabilowitch) gave her annual recital on the seventh, at Town Hall and shows much growth in the handling of her voice. Not gifted naturally with a particularly beautiful organ, what she does with it, and her deeply musical sense, make her work more than interesting and worthy of recognition. She gave a classic program, including some Reger, Pfitzner, Respighi, and Grieg, with Golde playing beautiful accompaniments. May Korh, a Sembrich pupil, who had a successful appearance at the Stadium this summer, gave her own recital at Aeolian Hall, with Conrad Bos at the piano, and proved herself a well-schooled artiste, with a pleasing personality, a light coloratura voice and a warm musical feeling. She will bear watching.

The most important musical event of the week was, all in all, the return of Mischa Levitski. Carnegie Hall was full to do him honor, as it is two seasons since we have had an opportunity of hearing him, and the first since his return from a triumphal trip around the world. Outwardly, the same as ever, a bit more serious perhaps, but, pianistically, ages older. Technically, as perfect as ever, with tonal gradations from every emotional palette—and with an enlarged scope of vision which puts his hearers on the heights. Levitski plays with an inner sympathy of a composer's thought, a communion with their musical intimacies, which he conveys to his auditors, lifting them up to his own peaks, and lending



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in San Francisco and Victoria and Should
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Lincoln S. Batchelder has resumed his numerous activities in San Francisco after a two months' absence during which time he was engaging in a series of joint recitals throughout Colorado with John A. Patton, baritone, formerly of this city, who has been studying in New York and is now head of the vocal department at the Utica Conservatory, New York. These two young men gave very successful and interesting programs in Boulder—the State University town of Colorado—Greeley, Fort Collins and Windsor, under the auspices of the Colorado Chautauqua Association. Mr. Batchelder also appeared in a private recital at the home of Mr. and Mrs. Alexis Sauvageau in Denver and was highly complimented by William Tureman, director of the Denver Symphony Orchestra, and the press.

The Colorado papers gave the following comment: Boulder Times—Mr. Batchelder well sustained his advance reputation as a brilliant pianist. He is all of that and more, for to a skill and certainty of execution he adds a pleasing personality that wins and holds the sympathetic attention of his hearers.

Mrs. Laura Jones Rawlinson, normal teacher of the Dunning System of Improved Music Study for Beginners, gave a most successful series of analytical lectures on this interesting work for children of which she is a most enthusiastic exponent. These lectures in New York City before the Teachers' College of Columbia University as well as before many private clubs both musical and literary.

In addition to the talks in San Francisco, Mrs. Rawlinson also spoke in Berkeley and Oakland, but San Francisco has been chosen for a normal training class to open December 8th, at the Dunning School, 1714 Vallejo St. Upon completion of the training courses for teachers to be held in San Francisco, Mrs. Rawlinson plans to return to New York City.

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CHANGE OF DATE.

The date of the first of the subscription concerts to be given by Ada Clement, pianist and Arthur Argiewicz, violinist, assisted by Rena Lazelle, soprano, at the Ada Clement Music School, 3435 Sacramento St., has been changed from Friday evening, November 24th, to Monday evening, November 27th.

Henry Bickford Pasmore gave a musicale at Knabe Hall, Kohler & Chase Building on Sunday afternoon, November 19th at 3 o'clock. The participants were: Gladys Mary Campbell, Helen Knapp, Monnie Clayton Chapin, Winifred Becker (accompanist).

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LOS ANGELES LETTER

(Continued from Page 63, Col. 3)

Alexander Stewart, the well known Community Music Organizer, is making Los Angeles his headquarters for several weeks in connection with his usually fruitful work in Southland Communities. There has been some rumor about a second music week to be held next spring, and perhaps Mr. Stewart's presence may be taken as a happy portent in that regard. Community Music activities in Southern California have largely increased, thanks to his inspiring method of uniting talent.

On Sunday afternoon, November 26th, at three o'clock, the Philharmonic Orchestra, Walter Henry Rothwell, Conductor, will perform the third popular concert at Philharmonic Auditorium. The soloists selected will be Bertha Fiedler Svedorsky, violinist, a name familiar to all musicians of this community partly due to the fact that Henry Svedorsky, first violinist and Assistant Concert Master of the Philharmonic has appeared many times as soloist with this and other musical organizations since he joined the orchestra at the time of its organization. It was not generally known to local musicians that the wife of the violinist was as equally accomplished as her talented husband on the violin until last summer when Mme. Svedorsky was chosen as the soloist for one of the Hollywood Bowl concerts, when she distinguished herself also as a complete master of the violin, receiving most favorable criticisms.

On this occasion Mr. and Mrs. Svedorsky rendered the Bach Double Concerto, keeping an audience of about ten thousand spellbound during the three movements. The two artists will appear in the Bach selection with the orchestra during one of the Pasadena concerts. Mrs. Svedorsky is a pupil of Huby, the famous Hungarian violin pedagogue, whose method she also follows in her studio work here.

artist. Mr. Middleton will be heard in two song groups. The Lyric Club will present the following program of "Songs of May Land":

Invocation to St. Cecilia, Victor Harris; Autumn, Paul Bliss; Nymphs and Shepherds, Henry Purcell; L'heure Exquise, Poldowski; Les Belles Manieres, XVIII Century French Air; Song of the Shepherd Lehl, Rimsky-Korsakoff; Preguntale a las Estrellas, Mexican Folk Song; A Chinese Song, Charles Farwell Edson; Visione Veneziana, Renato Brogi; Pridi Ty Suhajko, Czechoslovak Folk Song; Entrance of the Gods in Walhalla, Wagner.

Miss Clara Robbins will sing the contralto solo in "L'heure Exquise," and Miss Mary Teitworth the soprano solo in "Les Belles Manieres." Miss Annis Stockton Howell and Miss Eleanor Lee will render the duet in the "Visione Veneziana." Mr. J. B. Poulin has again been chosen as director of the Club, and Mrs. M. Hennion Robinson will continue as accompanist. The Lyric Club chorus this year has a membership of one hundred and twenty-five, and is planning programs of unusual merit for the coming season. An endowment fund of \$50,000 is being established, which the Club will use for the sole purpose of presenting visiting artists of note to Los Angeles audiences. By this means the Club hopes to do much to advance the cause of "the best in music for Los Angeles." In addition to its three regular city concerts, the Lyric Club will fill several out of town engagements this year.

Thilo Becker, the noted pianist-pedagogue, and Mme. Otie Chew Becker, concert violinist and teacher, have cabled friends that they expect to be back home here about the 20th of this month. The two prominent musicians left for Europe during mid-summer. Their concerts in Berlin and Leipzig proved great successes, both as to attendance and reception by public and a very critical faculty of critics. Many friends of the Becker's, and they have very many, will be glad to know about their return.

Flora Myers Engle, a soprano, too little known, for she not only sings well, but has a lovely voice, will be the vocal soloist. I append the program in full:

Spanish Group—From a Spanish Garden, The Dancer, Carmela, Colin Campbell; Spanish Songs—Chula, My First Love, My Dream, The Torments of Love, Adorable Maiden, Flora Myers Engle; Spanish Caprice—Two Pianos, Colin Campbell, L. De Vere Nicholson; English Songs—Drifting Clouds, Love's Philosophy, From Yon Hollow Vaults of Shade, Flora Myers Engle; Impressions of Yosemite—Tenaya, Firefall, Bridal Veil, Cathedral Spires, El Capitan.

At The California Theatre.—Music is featured strongly in the three daily concert programs of Mr. Elinor, as also in his charming score to the feature film Tess in the Storm Country. There can be no doubt that both musical activities at the California Theatre have won the house and its Managing Director, Fred Miller, warm recognition from the music-lovers of the city who prefer more than a choppy synchronization with a few jazzy bits thrown for good (or bad) measure between the shorter items of the bill and the feature. The California Theatre Concert Orchestra ranges from forty to fifty players of high artistic efficiency. As a theatre ensemble the orchestra is undoubtedly the best of its kind in the Southwest. To return to the synchronization feature, Mr. Elinor develops it far beyond a mere synchronization, but arranges a musical score of operatic quality, with fine continuity and impressive versatility of repertoire as to musical excerpts used.

THEOLENE POHLSON, VIOLINIST

Theolene Pohlson, violinist, has returned to San Francisco to make this city her home. She is a violinist of exceptional ability and is a well known teacher in the East. Miss Pohlson's early violin studies were with Adolph Rosenbecker of Chicago; then with Luigi von



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The Orchestral program promises to be the most varied and interesting of any so far this season as it includes the March from Tannhauser, (Wagner). The second movement from the Beethoven first symphony, Casse Noisette Suite (Tchaikowsky) Brahms, Two Hungarian Dances No. 5, No. 6, arranged for orchestra by A. Parlow and concluding the program with the Weber overture "Der Freischutz." Mme. Svedorsky will play the Goldmark concerto for violin op. 28.

The coming week will be a busy one for the Orchestra, as its out of town engagements include a concert at San Diego on November 26th and a concert at Anaheim on November 21st in addition to the daily rehearsals. The San Diego engagement will be the first of ten concerts to be played in that city this season, made up of six evening and four afternoon performances. The engagement at Anaheim will be the first appearance of the Orchestra in that city.

Raymond Harmon, the Los Angeles tenor, whose refined interpretations and beautiful voice has won him growing recognition here and in a number of Southland communities, has begun the present season actively with bookings for the next few months indicating that his sympathetic work is being fully appreciated. He has been twice soloist at the Hollywood Opera Club, (Il Trovatore and Faust), at the Elk's Convention in Redondo, the Bryan meeting here, etc. Mr. Harmon just returned from a tour south as far as Yuma, Arizona. This is his third year as soloist of the Presbyterian Church in Pasadena, where he maintains studios at the Braley Building in addition to his Los Angeles studios.

Members of the Woman's Lyric Club of Los Angeles will sing their opening concert at Philharmonic Auditorium Friday evening, December 1, with Arthur Middleton, Metropolitan Opera bass-baritone, as guest

The Southern California Chapter of the American Guild of Organists gave a Public Recital at the First Presbyterian Church (20th and Figueroa Sts.) on Monday evening, 8:15, November 6th. The new officers of the local chapter are Roland Diggle, Dean; C. A. Tufts, Sub-Dean; Shirley G. Pease, Sec'y-Treas.; Rev. D. S. Merwin, Chaplin; Frederick Groton, Librarian; William J. Kraft, Ernest Douglas and Geo. A. Mortimer, Executive Committee.

Elections at the Dominant Club have resulted in the following list of officers and directors:

President, Mrs. Gertrude Parsons; Vice-President, Mrs. Sidney B. Webb; Recording Secretary, Miss Gertrude Cohen; Financial Secretary, Miss Sadie Douglas; Treasurer, Madame Isabel Carl Piana; Membership Chairman, Mrs. Elizabeth Eichelberger; Program Chairman, Miss Jennie Winston; Social Chairman, Mrs. Carlotta Comer Wagner, Committees, Advisory Council, Mrs. Bertha Winslow Vaughn, Past Pres., Mrs. Catherine H. Shank, Miss Mary O'Donoghue; membership committee, Mrs. Grace Mahee, Miss Olga Steeb; program committee, Mrs. Grace Wood Jess, Miss Ida Selby; federation secretary, Mrs. Abbie N. Jamison; door-keepers, Mrs. Minnie Hance Jackins, Miss Verna Blythe; printing, Miss Annie L. Martin; auditor, Mrs. Sidney Webb; press chairman, Miss Grace Adele Frechey.

Colin Campbell, the gifted pianist of this city, a former pupil of Thilo Becker, will play his third recital Tuesday evening, November 21, at Ebell Club. The program will consist of compositions by L. Devere Nicholson, the Los Angeles composer, about whom I had the pleasure of commenting. Both artists are of the younger generation and stand out to an exceptional degree among their contemporaries.

Kunitz of Toronto, Canada, and Leon Sametins of the Chicago Musical College. She has toured the United States and Canada in concerts, and her artist trio was a well known organization. Miss Pohlson had a symphony orchestra of twenty members, which she conducted.

Miss Pohlson is also a soprano of merit. Her training in voice was with Shirley M. K. Gendell of the Cosmopolitan School of Music, with M. Sacerdote of the Chicago Musical College, and with the well known artist and teacher, Vittorio Trevisan, of the Chicago Opera Company. While at her home in Springfield, Ill., she was connected with the public schools, teaching singing and violin. She was also assistant to Prof. Westoff of the State Normal School at Normal, Ill.

In San Francisco Miss Pohlson is connected with the Manning School of Music and the Fairmont Hotel School, teaching the violin and singing. She has had many concerts in San Francisco and vicinity and had the following engagements during Music Week: Sunday, Nov. 5, Concert, Marine Hospital; Monday, Nov. 6, Concert, Parent-Teachers' Association, Park Masonic Hall; Tuesday, Nov. 7, Italian Songs, Library; Wednesday, Nov. 8, Concert, Los Gatos, Cal., violin and songs; Friday, Nov. 10, Sonata Recital, Manning School—Handel, Sonata, D major; Grieg, Sonata, G major; John C. Manning, piano; Theolene Pohlson, soprano—Saturday, Nov. 11, Violin and Song Recital, Library; Arthur Smith, pianist—Phantasiestucke (Schumann); Songs: To a Hilltop (Ralph Cox), A Song of Pelagias (Dwight Anderson), Joy (Beatrice Macgowan Scott); Sonata in E Major (Handel); Songs: The Living God (Geoffrey O'Hara), A Message (Florence Go'son), When the Roses Bloom (Reichardt); Sunday evening, Nov. 12, Concert, Granada Hotel. Early in December Miss Pohlson will give a recital at the Fairmont Hotel.

MRS. NOAH BRANDT INTRODUCES MANY ARTIST TEACHERS

Nationally Known Pianist and Pedagogue Presented Specially Gifted and Splendidly Trained Young Pianists All of Whom Are on the Road to Professional Honors and Artistic Triumphs During the Course of the Past Seasons—Is Giving Series of Musical Evenings

Inasmuch as a teacher is best known by the results attained, Mrs. Noah Brandt may well look with pride upon the achievements of her studio work for it brought out the following accomplished and well trained young pianists:

Mrs. Nellie Wright, for many years a disciple of Mrs. Brandt, has achieved decided success as an instructor. Her magnetic charm, her love for children and her ability to impart knowledge, have been no small factor toward aiding her on the road to success. Mrs. Wright has a large class of pupils, but is never so fully occupied as to prevent her own self-improvement. She is now about to return to Mrs. Brandt for continued study, and also to acquire a knowledge of all Mrs. Brandt's latest principles. As a preparatory instructor Mrs. Wright is to be highly recommended, and she also accepts pupils in the more advanced grades. Her studio is at the Hotel Normandie where she also resides.

Miss Laura Wertheimer (assistant for the preparatory work at the Brandt Conservatory) has devoted her closest attention to the study of Mrs. Brandt's principles for many years, and is an invaluable aid to the latter, preparing many of the younger pupils who later on study with Mrs. Brandt. She has a fine understanding of muscular and also of tonal developments. Miss Wertheimer is also a good musician, and never discontinues her studies in solo and ensemble work. She teaches only at the school, and is occupied with a large class of interested pupils.

Miss Sadie Henderson, another Brandt disciple, has been successfully instructing in San Francisco and the Bay Cities for over six years. She has discontinued her work across the Bay this season, owing to an overflow of pupils in San Francisco. During the many years Miss Henderson studied with Mrs. Brandt she developed into a fine pianist, playing many of the very difficult classics with a splendid tone and technique. Miss Henderson is now studying with Mrs. Brandt, as she always continues for further self-development, and to keep up the latest, that is a study of the moderns.

Miss Madeleine Renn has, for the past three years, devoted her attention to a careful study of the Brandt principles, and this season successfully entered the profession, as her delightful tone and clean technique, added to a decidedly musical temperament, have already attracted a number of pupils. Miss Renn is less than twenty years of age, and with her determination, talent and careful attention to her studies, she will go far in her chosen profession. Miss Renn plays Bach, Beethoven, Chopin and the moderns.

Miss Blanche Yeamans is now entering her third year of study with Mrs. Brandt, and is preparing to teach the latter's principles in Berkeley where she resides. Miss Yeaman has an unusually fine mind, and is extremely musical. Her progress has been startling and continuous. She has already entered the profession, and will undoubtedly appear as a public pianist as well, owing to her unusual attainments. She possesses an exquisitely beautiful touch, phrases, shades and pedals with keen musical intuition, and is one of the greatest enthusiasts of the Brandt principles.

Miss Katherine Dorn (youngest of three charming Dorn sisters, all fine pianists educated by Mrs. Brandt) is undoubtedly a young artist of rare achievements. Although, under eighteen years of age, and a graduate of Miss Burke's school this year, she has attained accomplishments at the keyboard which would do credit to an artist twice her age. Her fingers are light, and glide over the keyboard with fairy-like grace, exquisite beauty of tone and an impeccable technique. She received the entire foundation of her training from Mrs. Brandt, therefore imbibed the latter's principles since childhood, and Mrs. Brandt is justly proud of her disciple's success. Miss Dorn has an extensive repertoire, and her many friends are hoping she will decide to make her debut this winter. Should she adopt music as a profession, this young girl could unquestionably reach the heights.

Miss Helen Stringer enrolled at the Brandt studio only last season, but her progress is so unusual that there is no doubt as to her ultimate success as a fine artist. Miss Stringer possesses all the necessary qualifications as she is earnest, persevering, gifted and also allows no social diversions to interfere with her studies. She is already studying the deeper classics, and should she decide to prepare for the profession her success would be positively assured. Miss Stringer comes from an artistic family, her aunt Bertha Stringer Lee, being one of our foremost artists. The young lady certainly has inherited artistic traits.

Miss Alberta McNeely, a charming and gifted young lady, and a resident of Alameda, has for the past three years devoted herself to the study of the Brandt principles. Miss McNeely is thoroughly equipped for the preparatory work and when she decides to teach will take that section. Miss McNeely is also possessed of a fine technique and abundant temperament which will enable her to illustrate satisfactorily. The young lady is very ambitious and intends to make music a serious study. She is already rapidly advancing in ensemble work and will later also take up theory and composition.

Mrs. Alysse Maguire, a disciple of Mrs. Brandt for over seven years, has again returned this season for further study. Mrs. Maguire is a fine pianist, and has been successfully teaching for many years. She is a sister of Mrs. Victor Cagliari who also revealed decided ability at a concert in which Mrs. Brandt presented her at the St. Francis Hotel several years ago.

Mrs. Hans Klusmann (now on an extended European tour) is also a loyal Brandt enthusiast, and if she should decide to return here will resume her studies, as her progress was remarkable.

Miss Ursa Warren and Miss Ida Michael are also successfully teaching, and Misses Hazel Slocum and Clara Newhouse are preparing to teach the Brandt principles. Mrs. C. C. Miller, now preparing to return from Los Angeles are the latest applications received for instruction. Added to her large class of adult pupils, professional and non-professional, Mrs. Brandt has under her personal supervision the following extremely clever children: Gertrude Rennie, Katherine Conlisk, Marcia Frederick, Martha Meyers, Little Josephine Wain, Pauline O'Connor and Little Frederick Levin. These are a large number now preparing with Miss Wertheimer to enter, but the children just mentioned are trained exclusively by Mrs. Brandt and do remarkable work.

Mrs. Brandt inaugurated a series of Musical Evenings last season at which she performed entire programs, arousing great enthusiasm. Mr. Brandt will join her this season when they will play sonatas and solos for violin and piano. Mrs. Brandt will in the near future be at liberty to demonstrate the principles set forth in her book entitled "Science in Modern Piano-forte Playing," now being so widely exploited by her publishers, Theo. Presser & Co. We shall then have the pleasure of hearing her play and watch the demonstration of her system, after which we shall be delighted to make further comment.

HEMPEL ADDS CANADA TO CONQUESTS

Toronto and Montreal Proclaim Her "The Perfect Mozartian"—Resent "No Encore" Rule.

Frieda Hempel, fresh from her sensational triumphs in London, England, found an equally enthusiastic demonstration awaiting her first appearance in Canada. "Hempel made a complete conquest of her hearers and was rapturously recalled again and again," according to the Toronto Globe, "but the inexorable laws of the Boston Orchestral Association forbade her to grant the encore so ardently desired. And the patrons of the concerts had a real grievance in this matter for they naturally considered it a high-handed proceeding to prevent the singer, after perhaps traveling some hundreds of miles to come here, from giving them an extra number or two."

Miss Hempel's appearances with the Boston Symphony Orchestra, Pierre Monteux conducting, in Montreal on November 6th, and in Toronto on the following night, opened her solidly booked concert season.

"Mme. Frieda Hempel might be termed the perfect Mozartian," said the Mail and Empire, Toronto. "Never has one heard a voice so exactly suited to the rendering of the lifting tunefulness of Wolfgang Amadeus Mozart. His arias might have been written for Mme. Frieda Hempel to sing. Hers is a lyric soprano of deliciously soft and melting quality. Offhand one cannot remember a sweeter tone. The gracious presence of the prima donna fits with her voice and the arias that she sings. She gave only two last night—'Deh vieni' from Le Nozze di Figaro and 'Marten aller arten' from Die Entführung aus dem Serail. They were pieces of delicate and lovely singing. Mme. Hempel is supreme in her particular field of song."

"The Polonaise from Mignon was sung most delightfully," says the Montreal Gazette, and Mme. Hempel's rendition of the aria, 'Deh vieni non tardar' from Le Nozze di Figaro was flawless."

Frieda Hempel will give her first New York recital of the season in Carnegie Hall on Tuesday evening, November 28th. The prima donna will be assisted by Conrad V. Bos, at the piano, and Louis P. Fritze, flutist.

MARION RAMON WILSON'S PROGRAM

All real things merit remembrance. And the program before me is filled with the reality of creative power in a unique setting.

It is printed in gold text upon heavy white paper and edged with a band of gold. The date it bears is October twenty-first, 1913.

Above the opera title are three crowns: the first is placed in a free position and bears a cross; the two others are grouped in a semi-circular shade underneath. Taken together they say without words.

Saxony—Waldack—Fyrmont
And the invited guests—Saxonia—Just as he is asked to the Villa house of the Princess Waldack-Fyrmont on the heights of the Elbe and that the King of Saxony, Friedrich August, will be present.

"The Old Regime!"
"Yes." But there rests a fine thought under this meeting of potables and their friends. For the cast

gathered here on this occasion, apart from their profound music and linguistic study, have scarcely more than a debut to their credit and at the head of the list stands the name of a foreigner—a San Franciscan—Marion Ramon Wilson. Here it is written quite simply Marion Wilson, because none of the singers were permitted to use more than a Christian and a family name. This made for uniformity in the program.

The title of the opera to be given is "Im Brunn." It was written by the young Czech-Slovakian composer Blodek and had often been sung on the Dresden court stage. Blodek died young, and the world lost a musical composer of great merit. For the opera as given on this occasion, the Princess herself had painted scenery under the watchful eye of the Director, Felix Petrenz. Petrenz had practically grown up in the Dresden Conservatory, and was for many years connected with the Dresden Court Opera. His title of Kapellmeister permitted him to here direct the carefully chosen orchestra which lent its exact cadences to the performance. At the close of the opera, the King greeted each singer personally, and so put them all at ease. This was to have sung before the King.

ETHEL ADELE DENNY MOVED TO 700 HAYES.

Ethel Adele Denny's steadily growing class has forced her to look for larger quarters. The spacious, airy third floor of Postmaster Arthur Fiske's old house offered just what was needed, and here she has taken studios with Hazel Watrous, the artist. With the additional space of the roof garden and the outer studio, the Saturday morning classes have taken on a bigger spirit of work and activity. The increasing number of guests at these monthly recitals hear witness to the results of the splendid teaching done. Holding a Master's Degree from the University of California, a pupil of Frederick Zech, Gyula Ormay, Louis Dimond, Wager Swaney, and others, and now studying ensemble with Alexander Saslavsky, Miss Denny is wonderfully equipped to teach the serious student. A big point of the studio is that it gives Miss Denny more time for her own work, and an atmosphere of freedom and remoteness in which to go forward in the creative free expression that modern art demands.

ALICE SECKELS' MATINEE MUSICALE

The audience of the Alice Seckels Matinee Musicale, the second of the 1922-1923 season, held in the Colonial Ballroom of the Hotel St. Francis on Monday afternoon, had an unusual treat in the petite person of the Gallic danseuse, Mona Gondre.

Her magnetic, vivacious personality made itself instantly felt and she held her auditors closely from her first offering. Her numbers were chosen from Breton, Canadian and French folk songs and included songs from our own Vermont and Kentucky mountains, as well as two Mother Goose rhymes. Miss Gondre wore costumes that created a distinct atmosphere for her selections. While her interpretation of the lighter numbers was all that could be desired in spontaneity and piquancy, her tragic number, La Mort du Ruy Renaud, left one in doubt as to her ability to portray the deeper emotions of the heart.

Miss Elise Sorelle played the harp in a most beautiful and dignified manner. Two of the selections were written by herself, showing that she has great genius, not only as a performer but as a composer.

Following is the program given on this occasion: Les Trois Belles Princesses (Three Lovely Princesses) (Old Canadian Song), I Jeune servante, et son vieter cur (The Very Young Maid and the Very Old Priest) (Breton Song, 18th Century), I Remember Meeting You (E. Lohr), Mona Gondre; Mirage (Carlos Salzedo) Arabesque (Claude Debussy), Chaconne (A. Durand), Elise Sorelle; Le Joli Tambour (The Dashing Drummer Lad) (Old French Marching Song), Le Petit Gregeois (The Lay of Little Greece) (Old French Folk Tale), The Little Pig (From the Hills of Vermont), Mona Gondre; Two Impressions, Evening Gaiety (Elise Sorelle), Impromptu Caprice (Gabriel Pierné), Elise Sorelle; La Mort du Ruy Renaud (The Death of King Renaud) (Song of the Middle Ages), L'Inutile Defense (The Useless Warning) (Jean Jacques Rousseau), There Was an Old Woman (Mother Goose Rhymes), Mona Gondre.

ANNOUNCEMENT OF NEW DEPARTMENT.

We are pleased to announce a new feature of the Pacific Coast Musical Review in the form of a question column to begin in our next issue. From time to time we receive inquiries on musical topics and hitherto these inquiries have had to go unanswered. We believe we can render our patrons a genuine service by instituting a regular channel through which such inquiries may pass and we have secured the services of Mr. Karl Rackle to conduct the Question and Answer Column. Mr. Rackle used to be on the staff of The Musician, now published by Oliver Ditson & Co. We intend to encourage our readers to submit Questions relating to music and musicians. We will answer five questions in each issue, beginning with that of December 2nd. Address all communications to: Karl Rackle, Question Editor, Pacific Coast Musical Review, 801 Kohler & Chase Building, San Francisco. Be sure to sign your communication. We will not publish names with questions, but anonymous communications will not be answered.

SPRING MAID DELIGHTS AT RIVOLI.

Effervescent Light Opera Attracts Crowded House at Opening Night and Presents All Members Of the Cast in Best Mood

BY ALFRED METZGER.

One of the surprises of the brilliant Hartman-Steindorff comic opera season at the Rivoli Opera House is the fact that the new works seem to arouse greater interest than the popular old comic opera classics. Notwithstanding the craving for these familiar favorites, so far Katinka and The Spring Maid have attracted the largest houses throughout a period of two weeks. And judging from the enthusiasm with which a packed house greeted the company in the first night of The Spring Maid this effervescent operatic fun spectacle is likely to even surpass the Katinka success.

We noted especially a universal improvement from an histrionic standpoint among those who hitherto shone by their musical rather than dramatic ability. The entire performance was permeated by a certain element of "pep" that used to be restricted essentially to only three members of the cast. Now it has percolated through the entire company. Ferris Hartman has one of the roles wherein he is able to reveal his extraordinary ability to make much of little. It is one of those roles that in the hands of any artist less skilled than Hartman might easily become "chestnutty". Hartman recreates Roland the barnstorming actor. His recitation of Three Trees with the "leit-motif" orchestral accompaniment is one of the very best and most irresistible things Hartman has done in his long career.

Gen. Kunkel has ample opportunity to display the possibilities of his superior sense of humor and the scene wherein he impersonates the "aunt" is screamingly funny and fully on a par with that funniest of

mandated of a stock company that presents a new work every two weeks.

Nona Campbell's singularly beautiful and flexible contralto voice had several occasions to be admired. This splendidly equipped artist is an ornament to any company not only because of her excellent voice, but equally so because of her charming personality that adds zest to her impersonations. Edna Malone again scores heavily with her dancing in which she was ably assisted by Paul Hartman, who reveals additional skill in his terpsichorean art every time he has a chance to display it. Other members of the company who help make the performance a success are: Thos. O'Toole, Wm. Michael, Walter Inman, Elfrida Steindorff and Robert Carlson, whose fine bass voice is heard to excellent advantage in A Song of the Sea.

Paul Steindorff conducted the performance with the assurance and musicianship that has made him one of the leading light opera conductors in the world, while the chorus and the orchestra added to the ensemble of the production. Costumes and scenery were excellent. The costumes in particular are worthy of commendation especially the frequency of their changes. We feel sure that large audiences will hear The Spring Maid with its catchy melodies and graceful dances as well as hearty humor. After the end of this week The Bohemian Girl will make its appearance on the Rivoli stage.

MINETTI ORCHESTRA GIVES FIRST CONCERT.

Scottish Rite Auditorium Practically Filled With Enthusiastic Audience When Excellent Organization of Young Musicians Present Fine Program.

Scottish Rite Auditorium was well filled on Thursday evening, November 16th, when the Minetti Symphony Orchestra gave its first of three concerts to be given during this season. The introductory number consisted of Rossini's Barber of Seville Overture which was

held it back. Of course, no singer should shout all the time, but a beautiful voice with fine timbre and power, ought to be occasionally heard in all its pristine splendor. We doubt not but that Mrs. Young is possibly following instructions as to the freedom of her vocal action. However, we know Mrs. Young to be an artist and that she is fully competent to put steam behind her tones. The songs seemed to belong to a modern school and did not exhibit striking contrasts in character.

The concert was one of which Mr. Minetti and his orchestra may well be proud. The audience was enthusiastic. The soloists were overwhelmed with floral tributes. The young ladies of the organization looked charming, and Adele Weissch made a very attractive concert director who knows how to play the violin.

TOSCHA SEIDEL AND SYMPHONY POP.

Two Delightful Sunday Concerts Please Large Audiences and Call Forth Praise and Approval From Press and Public.

Inasmuch as the writer was in the throes of getting out the annual edition, and as the staff writers seem to have been mixed up with Music Week, we had no chance of getting first hand reports of the Toscha Seidel concert at the Columbia and the Symphony Pop Concert at the Curran, and so we take pleasure in quoting what Redfern Mason had to say in last Monday's Examiner:

There was an embarrassment of musical riches in the city yesterday afternoon. At the Civic Auditorium the church choirs were celebrating Music Week; the Symphony gave a "pop" at the Curran Theatre; at the Columbia, Toscha Seidel was heard in his second and concluding recital. Luck ordained that the principal events should take place in adjoining theatres, so I was able to hear Seidel play Handel's major Sonata and then adjourn to the Curran for the balance of the "pop."

Seidel proved once more that he is an artist of solid attainments. If that were all, he would be one of many. But he is more than that; his soul is a prism through which shines the genius of a race. That Handel Sonata, with its Jewish passion filtering through the bel canto of Handel's Italianism, was something to listen to with wonder. The tone vibrated with a mystic passion strangely remote from the sunny objectivity of the Italian spirit.

Seidel is only 22, but, when he retires into his own soul to interpret great music, he seems the heir of a hundred suffering generations. It was hard to tear myself away and to be precipitated suddenly into the emotional pathos of the third movement of Raff's "Lenore" was a shock. But Raff's sentiment is sincere. If it were not, the transition would have been intolerable. The chef d'oeuvre of the afternoon was Liszt's Second Rhapsody. Alfred Hertz surpassed himself. The orchestra played with a bravura that was overwhelming. I never heard Liszt interpreted with a more authentic note.

They call these concerts "pops;" but, to tell the truth, they are as inspiring as the concerts of the regular series. Excerpts from "Die Meistersinger" followed. But Wagner is the theatre theatre and one missed the trappings of the stage. But the concluding march was grandiose and reminded us that Hertz is, above all things, an arch Wagnerite. Following the interval came Sibelius' "Valse Triste," a number that always pleases and for good reason. The sudden disposition of Louis Persinger necessitated a change of program. For Glazounow's Pas des Planches was substituted the Overture to "Le Deluge" of Camille Saint-Saens, well made but reminiscent music.

Artur Argiewicz played the violin solo. Argiewicz has fire and intensity. He has the spirit of a true artist and plays as if his work were, for the moment, the main concern of the cosmos. He well earned the plaudits of the audience. Last came the Sylvia Suite of Delibes and the Pizzicato Polka had to be repeated. Hertz is no god who can't come down from his pedestal. If San Francisco ever wants to make money for charity and make plenty of it, I can suggest a way. Let Hertz play Viennese waltzes and jazz with the Symphony Orchestra. Society will be intoxicated with the vivacity of his rhythms.

CLEMENT MUSIC SCHOOL PROGRAMS.

The following program was given by the Adillan Club of the Ada Clement Music School, 3435 Sacramento St., at their regular monthly meeting Friday evening, November 3rd. String Quartette, (Hayden), 1st violin, Winthrop Sargeant, 2nd violin, Artur Weiss, viola, Herbert Apfelbaum, cello, Emmet Sargeant; Song Without Words, (Mendelssohn), piano, Ruth Cook; Consolation, (Mendelssohn), flute, Melville Farwell; Voice-On Wings of Morning, (Mendelssohn), Faye Bedford; On Wings of Morning, (Mendelssohn-Liszt), piano, Elizabeth McCoy; (a) Oh Wert Thou in the Cauld Blast, (b) Greetings, vocal duet Virginia Paysons, Constance Aitken; Concerto, First Movement, (Mendelssohn), violin, Winthrop Sargeant.

The Adillan Club also gave a program at the Emporium on Thursday afternoon of Music Week. Two members of this interesting club are entering the professional field this year. Winthrop Sargeant, violinist, has been appointed to the ranks of the second violins in the San Francisco Symphony Orchestra, and Melva Farwell, flutist, played at the performance of "Enter Madame" at the Plaza Theatre and has several engagements for the immediate future.



SCENE AT ADA CLEMENT SCHOOL OF MUSIC
The Rapid Growth of This Ideal Conservatory Necessitated an Increase of the Facility and Expansion of the School's Headquarters This Season

all laugh producers "Charley's Aunt." Mr. Kunkel is a distinct asset of the Hartman-Steindorff Co. and he is certainly making himself very popular without in the least detracting from Ferris Hartman's personal popularity. Miss Lillian Glaser sings with fine timbre, exemplary enunciation and accuracy as to pitch. She has now added to her numerous musical accomplishments an unquestionable vitality and facial animation that was lacking before. She is on the high road to become an unusually clever prima donna.

John Van also sang the various solos and duets that form the principal part of his role with excellent voice and artistic judgment. He, too, has become imbued with the spirit of dramatic action and invests his dialogue with more vitality than used to be the case. Lavinia Wynn, the quicksilver-like soubrette of the company, has ample chance to endear herself still further to her numerous admirers of both sexes, and the role of Annamir suits her temperament to a dot. Although her voice is nothing to rave over, it is sufficient to carry some of the catchy tunes allotted to her.

Rafael Brunetto cuts quite a dash as Baron Rudi. His fine baritone voice comes to the fore and is as dependable as ever and his naturalness in acting adds to the spirit of the performance. Hazel Van Halten remains well in the picture and does the little reserved for her with the ease of the experienced performer. Paul Hartman, while endeavouring to obtain the atmosphere of his role, had not grasped it quite fully on the opening night. Somehow he just missed getting the laughs his lines called for. But this role belongs to those that seem specially written for certain individuals. It is hard to always conform to the ideals de-

interpreted with a precision of attacks, spontaneity of rhythm, and uniformity of phrasing that reflected much credit upon the members of the orchestra as well as upon Giulio Minetti who can not be too heartily congratulated upon the results he attained on this occasion. While in the overture the orchestra had a chance to reveal the power of its ensemble, the Bizet first L'Arlésienne Suite gave it a chance to show how delicately it can perform. And after all the principal test of an orchestra's efficiency is its ability to play softly, and not loud. In the Bizet Suite the phrasing was specially commendable. The concluding number was Offenbach's virile overture to Orpheus and Eurydice. Here the rhythm and assurance of the orchestra had ample chance to shine, and the gallop was negotiated with a precision and vitality that was indeed surprising coming from a body of musicians who make no professional claims.

Ada Conlin played two movements from Goltermann's G minor cello concerto and earned hearty applause for her smooth tone, graceful phrasing and clean technic. The orchestra gave her an excellent accompaniment. Anna Young sang a group of songs as follows: "Soldier's Bride" (Rachmaninoff), by the Window (Tschai-kowsky), Cradle Song (Gretchaninoff), and At the Ball (Tschai-kowsky). This is a group of Russian songs with which we are not familiar. Mrs. Young's voice has gained in firmness and roundness as well as warmth. It is a real lyric soprano and used with much attention to repression. We do not know the songs sufficiently to positively say that they require more vigor, but somehow it seemed to us that Mrs. Young, whose voice seems so robust and ringing, intentionally

NINO MARCELLI COMPOSER-CONDUCTOR

Distinguished Young Musician Resident of San Diego
Who is Adding Much to the Musical Reputation
of the State Wherein he Resides

Among the musicians who contribute most to the musical fame of California is Nino Marcelli who is residing in San Diego and who recently married a young violinist of that delightful city. Mr. Marcelli is in charge of the High School orchestra which he trains with fine skill and authority and which is accomplishing wonders under his direction of familiarizing the people of San Diego with the best of music, while it trains the young people in ensemble work and musical proficiency.

As composer, Mr. Marcelli has contributed considerable to the musical literature of the State, most important of his works being the Bohemian Club's Midsummer Play of this year entitled *The Rout of the Philistines* to which Charles G. Norris wrote the book. This excellent musical creation made such a powerful impression that press and public were unanimous in their endorsement. In these days when moving picture producers are looking for young talent to write music to original productions composers like Nino Marcelli ought to be kept very busy. It is far better to engage the services of a reputable resident composer than to depend upon the reputation of visitors whom we have no way of knowing.

It is perfectly appropriate to quote some of the San Francisco critics regarding their opinion of Mr. Marcelli's music:



LESLIE HARVEY

The Brilliant Young Motion Picture Organist Who is Now Occupying the Console
At the Coliseum Theatre in the Richmond District, San Francisco

Ray C. B. Brown in the San Francisco Chronicle—Marcelli's music derives, as I said, from Schumann's high-spirited onslaughts against smugness and stupidity. It is not a matter of melodic or harmonic resemblances, but of likeness in motive. The score is vivid, forceful and tingling with energy, and the major impression received from a first hearing is one of significant vitality. It contains no writing for the mere sake of clever counterpoint, but it is succinct and at times almost terse in its compression.

The idiom is modern and there are sections, like the "Dance of the Zealots," that have the provocative dissonances of Ornstein's "Danse Sauvage." Four symbolic themes form the framework, and in their treatment the composer shows an admirable command of instrumentation and a fecund imagination. The Invocation to Dagon, with its sharp contrast of tonalities between the priests' chorus and the fanfare of brass, is one of the most striking choral numbers that I have heard.

The Bohemian Grove plays are an exception to the rule that "occasional" music is apt to be dull, platitudinous and uninspired. The composers work for the love of their art and for the ideals of the organization, and the average result is high in merit. Nino Marcelli has written his score with zeal, sympathy and sincerity, and of the plays of the last four years, I would place his work next to Domenico Brescia's "Life."

Charles Woodman in the San Francisco Call—All this is beautifully unfolded in Marcelli's music, which at times rises to the height of grandeur, interspersed

with the "Dance of the Zealots," which has the ruggedness of ancient Orientalism, the chorus singing its parts with full voices in excellent precision.

ZECH ORCHESTRA PLAYS TO CROWDED HOUSE

Hundreds Turned Away at California Hall When William F. Zech Wiends Baton Over Organization in Noteworthy Program

California Hall was packed to the doors and hundreds of people were turned away when the Zech Orchestra gave its second concert of the season on Tuesday evening, November 14th. As usual William F. Zech had prepared a very difficult and representative program of which even a professional orchestra need not have been ashamed. The program began with Beethoven's Coriolanus Overture which requires considerable skill and musicianship to negotiate satisfactorily. It was given an astonishingly worthy interpretation and Mr. Zech deserves great credit for bringing his organization to such a state of proficiency wherein such excellent results were possible.

Moszkowsky's From Foreign Lands demanded contrasts in the various subdivisions of the suite. They were given by the orchestra, under Mr. Zech's direction.

HILGER SISTER IN ENSEMBLE CONCERT

What must be accepted as three unusually gifted and intelligent musicians were Elsa, Maria and Greta Hilger, cellist, violinist and pianist respectively, who appeared at the St. Francis Hotel on Thursday evening, November 15th. We were particularly impressed with the fine musicianship and refined artistry of Elsa, the cellist. We noted Ferdinand Stark, the well known conductor and violinist wait a kiss sky-ward with his finger tips to express the quality of this cellist's playing, and he certainly expressed our own sentiment in this respect. Miss Elsa opened the program with Haydn's cello concerto in D major. She played with the finesse of the connoisseur of the classics investing this beautiful composition with every poetic sentiment the score calls for. She phrased with elegance of style, drew a tone of unusual mellowness and beauty and overcame all technical difficulties with an ease only attained through experience and natural adaptability. She is beyond a doubt one of the finest cellists we have heard.

We heard Miss Maria play the Mendelssohn concerto. There is unquestionable sincerity and musicianship in this young lady's performance. But we do not wish to judge her artistic possibilities from this hearing, for we felt that she was not at her very best. From the stand-

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Specially good work was done by the reed and brass sections. This is unusual in an orchestra that does not lay claim to being a professional body. The enthusiastic applause of the audience was well justified. Miss Ruth Sterner, a pupil of Wm. F. Zech, played Saint-Saens Rondo Capriccioso in fine, mellow tone and with technical precision that brought her an ovation from her audience. She proved herself an excellent young artist.

Misses Elizabeth Story and Arline Lynch, also pupils of Mr. Zech's, gave an excellent account of themselves in interpreting the difficult Bach D minor concerto for two violins which they played with gratifying observance of the technical and musicianly requirements of the work. The other numbers on the program were Procession from Wagner's Lohengrin and Jubel Overture by Weber. Other duties prevented us from remaining until the close of the program. Mrs. Myrtle Frances Adams and Mrs. Grace Harriet Lynch were the accompanists and acquitted themselves creditably.

Mr. Zech is deserving of hearty commendation for the time and labor he has put into bringing his orchestra to the present stage of artistic value. Through perseverance, skill and tact he has moulded musical raw material into a body of players that is able to interpret classics in a manner to make the general public familiar with the best of music, learn to like it and thus develop into regular symphony audiences. In this way Mr. Zech is doing fine missionary work which cannot help but prove of assistance in the development of musical taste in this community.

point of interpretation she seems to lean toward liberation rather than exuberance. Her tone is in the main firm and clear, but does not always adhere to the principle of strict purity either in quality or intonation.

Miss Greta, the pianist, is also an exceptionally skillful musician who fathoms the possibilities of pianistic art. She played the accompaniments as well as the ensemble numbers with fine submission to the spirit of the work. Technically she is conversant with all the intricacies of her art, while musically she phrases with skill and taste. Her touch is limpid and her pedalling very skilful. She is a most dependable musician who understands her art thoroughly.

We understand that these three ladies are to locate in San Francisco or vicinity. They will unquestionably form a very welcome addition to our musical colony, and they will fill a want in many respects. No doubt some of our clubs will want to hear them and we can cheerfully recommend them as artists of the first rank. A large audience assembled for this occasion and showed by its enthusiasm that it thoroughly enjoyed every number on the program, which was as follows: Cello-Concerto D major (a) Adagio (b) Allegro Moderato (Cadenza by Gevaert) (Jos. Haydn), Elsa Hilger; Violin Concerto (a) Andante (b) Allegro Vivace (Mendelssohn), Maria Hilger; Kol Nidrei (Max Bruch), Elsa Hilger; Passacaglia, Duo (Handel-Halvorsen), Maria and Elsa Hilger; Trio, op. 70, D major (The Ghosts) (Beethoven), Greta, Maria and Elsa.

OAKLAND CONSERVATORY RECITAL

Adolf Gregory Presents Florencio Esguerra, a Young Pianist of Unusual Faculties Which Should Take Him to the Top of the Ladder

One of the most delightful piano recitals we have attended during our long period of experience in artistic events took place at the Oakland Conservatory of Music when Adolf Gregory presented Florencio Esguerra, pianist, graduate of the Oakland Conservatory of Music, on Thursday evening, October 19th. The program was an exceptionally representative one containing works by Chopin, Weber, Grieg, Duna and Liszt. M. Esguerra, who is a young Filipino, and whose technical and musical faculties have been thoroughly developed and well trained succeeded in not only meeting the overwhelming technical demands of the works he interpreted, but invested them with a musical flavor that is exceedingly rare in one so inexperienced in the matter of public appearances.

Mr. Esguerra played his Chopin with such poetic instinct, his Grieg with such romanticism and his Liszt with such brilliancy of technique that it is no exaggeration to say that he would satisfy critical audiences at a concert. Mr. Esguerra's repertoire is very extensive and includes practically all the piano classics, concertos, preludes and fugues, Chopin, Liszt and Grieg repertoire and indeed a foundation such as few young students control. He plays as complete a repertoire of piano literature as any artist we know of.

His performance the other night before a large audience evoked genuine enthusiasm, which proves that the young pianist can thrill his hearers, a knack very few possess. Young Esguerra should be given an opportunity for public appearances, in order that he may reap the reward for his industry and artistic accomplishment. We congratulate Mr. Gregory upon his success with his artist pupil.

Following is the program rendered by Mr. Esguerra: (a) Fantasia F minor op. 49 (b) Waltz C sharp minor op. 64 (c) Ballade G minor op. 23 (Chopin), Mr. Esguerra; Recitative and Aria from Der Freischütz Come una Volta (Weber), Mrs. Bergsma; Sonata in E minor op. 7 (Grieg), Mr. Esguerra; Ballad, Myosotis (Duna), Mrs. Bergsma; Concerto in E flat, No. 1 (Liszt), Mr. Esguerra; At 2nd Piano, Mrs. Adolf Gregory.

Mrs. Helen M. Bergsma, soprano, was the assisting artist and delighted her hearers in the two vocal numbers on the program. Mrs. Adolf Gregory played the second piano part for the Liszt concerto with that musicianship which she reveals in all her work.

SAN FRANCISCO MUSEUM ENSEMBLE

The opening concert of the San Francisco Museum Ensemble was given in Co-Related Arts Recital Hall, in the Palace of Fine Arts, on Wednesday afternoon, November 5th.

Although it was a very disagreeable day there was a surprisingly large number of people there, drawn perhaps out of curiosity to hear Henry Cowell, the assisting artist demonstrate his idea of ultra-modern music. It is rather difficult to say whether this young California composer played well or not. This is a matter of taste. No doubt he produced the effects he desired—that being sounds one expects to hear from a percussion instrument. Unless one has cultivated a taste for futuristic paintings, free verse and other "ultra-modernisms" his playing might appear a bit "freaky." The word appear is used advisedly as there is just as much of a shock visibly as audibly to any musician of the old school, in his performance.

The Grieg and Caesar Franck numbers were very beautifully played by the San Francisco Museum Ensemble. The interpretations of both selections were very artistic and the delicate shading of the stringed instruments were most delightful.

Miss Ada Clement, who played the piano in the Quintet must certainly be considered one of San Francisco's foremost artists.

The entire program was as follows: Sonata, F. Major, Op. 8 (Edward Grieg), for violin and piano; Group 1: Piano Compositions (Henry Cowell), (a) Romance, (b) Episode No. 3, (c) Fleeting, (d) Etude in G Minor, first time in San Francisco, information by the composer; Group 2: Piano Compositions (Henry Cowell), Three Irish Legends: (a) The Tides of Mananaun, (b) The Hero Sun, (c) The Voice of Lir, first time in San Francisco, performed by the composer; Cesar Franck's Place in Modern Music: An Interpretation and a tribute, apropos the Centenary of his birth, Henry Cowell; Piano Quintet, F. Minor (Cesar Franck), San Francisco Museum Ensemble.

LAURA JANOS FUESSEL, MEZZO CONTRALTO

A Distinguished American Artist, Who Has Won Laurels on the Operatic and Concert Stage and Who Remains on the Coast This Season

To introduce Laura Janos Fuessel to the public is by no means introducing a debutante of song. For although young in years and just beginning to be known she has already behind her the experience of a mature artist. An experience won in the exacting and widely different fields of her chosen profession. One of the most striking features of her career up to the present time is the reaction of pleased delight which the power and magnificence of her singing immediately produces. Whether or not her audience has heard her before, they always seem to exclaim unanimously: "Here is something new and extraordinary, something we must hear again."

There have been others with voices as well trained and as pleasing, but seldom before have these virtues been mingled with the pure unmistakable note of appeal, the kind that goes straight to the heart, without thought of technique or tradition. Nowhere, in the entire record of her singing is there a hint of even lukewarm reception. Always, before cultivated audiences as well as on frankly popular occasions, she has created a sensation and the immediate conviction that hers is one of the truly great voices of the world today. Born in the West with splendid musical heritage and every opportunity for early training, she quickly blossomed into a prodigy first of piano and organ then of song.

A professional organist at fourteen, she soon after began to sing in public and at fifteen possessed a voice of marvellous range and great beauty. Mrs. Fuessel's ambition to study abroad was interrupted by the war, but this cannot be considered a serious handicap as in her success is proved that there is nothing lacking in American instruction for the young singing America a chance to hear this gifted singer in the prime of her powers for she is destined to rank among the world's greatest contraltos. Her voice is glorious, free, spontaneous and throbbing with life. With the personality and impressive beauty of its owner, it is equally adapted to the operatic or concert stage; and with her versatility and experience, enable her to fill every engagement and play every role that the difficult art of singing may require of her. Not in years has America's world music hailed so important an acquisition as this American born singer of such exceptional gifts. This golden voiced contralto of unlimited capabilities.

IDA G. SCOTT'S NUMEROUS ACTIVITIES

In her series of Twelve O'Clocks—Thirty Minutes of Music—at the noon hour Miss Scott is presenting the foremost artist pupils of San Francisco. The programs which she specially selected by the teachers, are intended to represent demonstrations of the splendid work being done in the studios. Many of these young artists are engaged in professional work. In the audience, one day was a young girl who had been studying singing, and after hearing the program she returned to her artistic work having received a fresh impetus. Another girl who had discontinued her piano lessons resumed them after becoming enthusiastic over one of the piano programs.

In the Soirees Intimes the programs are given by artists of acknowledged merit. The programs selected for these events are made as interesting from an artistic standpoint as it is possible to make them. The first three of these events featured Frank Moss, the excellent pianist, and a series of four chamber music recitals by the Florestan Trio—Lajos Fenster, violinist Miss Dorothy Pastore, cellist and Frank Moss, pianist. Their first concert aroused much interest and was given on Monday evening, November 7th, the beginning of Music Week, and is reviewed among the Music Week events in another part of this paper.

The Music Lovers Concert Series is being given at the Scottish Rite Auditorium and will feature American artists only. A varied and most interesting series of programs have been prepared. The first concert was given on Monday evening, November 13th by Jessie Christian, a coloratura soprano unknown to San Francisco audiences, but unquestionably a reputed artist who by reason of her fine voice and exquisite artistic accomplishments, has created for herself an enviable reputation in the musical world. Her audience received her with enthusiasm. Thurlow Lieurance, famous for his beautiful arrangements of Indian Themes and also a distinguished pianist, assisted by Wiley Lieurance, soprano, and George Tack, flutist, will give a program some time this month. In February comes Herbert Gould a young baritone of the Chicago Opera Company. Frank Moss, pianist, will give a piano recital in January, and the Florestan Trio will present a program of Chamber Music in March.

From all of this it will be seen that Miss Scott is doing remarkable things for the musical culture prevalent in San Francisco and her encouragement of resident and American artists in general should be heartily appreciated by everyone who has the welfare of American music at heart.

VIOLIN RECITAL AT OAKLAND CONSERVATORY

Luna Reyes, violinist, member of the Artist Class of the Oakland Conservatory of Music, assisted by Mrs. Dorothy McClure Hunt, soprano, and Miss Gloria Calpestris, pianist, gave the following recital on Thursday evening, November 9th: Sonata Violin and piano, No. 8 in G (Beethoven), Mr. Luna Reyes and Mrs. Adolf Gregory; Aria, Un bel di Vedremo (from Madame Butterfly) (Puccini), Mrs. Dorothy McClure Hunt; Concerto, op. 64 in E minor (Mendelssohn), Mr. Reyes; Ballade, op. 24 (Grieg), Miss Gloria Calpestris; (d) Pre-

ludium ed Allegro (Pugnani) (b) Hymn to the Sun (Rimsky-Korsakov) (c) Variations (on a theme by Corelli (Tartini)), Mr. Reyes (All arrangements by Fritz Kreisler); Vocal Suite, Early Spanish California Folk Songs (Gertrude Ross), (a) I Know Not If You Love Me (b) Old Maids Song (c) Carmela, Mrs. Hunt; (a) Romanza Andaluza (b) Gypsy Airs (Sarassate), Mr. Reyes, Accompanist, Mrs. Adolf Gregory.

REASON FOR FOUNDING RUSSIAN MUSIC SCHOOL

Address Made at Concert in Berkeley Wherein Faculty Members Participated and Scored Artistic Triumph

We take pleasure in publishing the following address made at a concert recently given in Berkeley, in which well known artists of the Bay region participated:

I have been asked by the artists to express to the audience their deepest appreciation regarding the warm reception of their concert. Hoping you might be interested to learn some details about the future professional activity of the artists in California and Berkeley especially, you will permit me, in giving you the data, to begin with an illustration of the reasons, that caused the artists to leave their homeland and to select this country as their land by adoption.

It is a sad story that I have tell you. My dwelling on it will be very brief. Everybody knows Russia's fate. With millions of her sons as Russia's share of the casualties of the World War, Russia was clutched by Civil war, terror, famine, cold, epidemic and so on. These forces of destruction naturally did not spare our artists decimating their numbers and diminishing their creative powers. The altars where the sacred flames of Russian art were burning were destroyed by brutal forces, the priests, the priestesses were given no mercy. In desperation they searched for a place of shelter, a temple to rekindle the smothering flame of Russian art. Everything seemed lost, hopeless, dark. No lone star in sight. One single alluring bright spot on the far Western horizon attracted their attention, it proving to be the welcoming torch in the hand of the statue of Liberty, directing them to the longed for safety. Torch bearers of Russian musical art, artists whose names are familiar to every educated American, artists such as Rachmaninoff, Glazounov, Chaiapin, Godowsky, Gahrlivitch, Auer and his array of pupils among them Heifetz, Elman, Zimbalist, Kalova made America their country by adoption, carrying with them the high standards of Russian musical art as their contribution to the treasure house of American culture. America has only to accept this gift to make these standards the basis of a serious musical education analogous to the traditions cherished in the musical schools in Russia, for Russia's firmament of musical stars is the best proof of the vitality of this system. America has but to grasp the outstretched hands of these artist refugees co-operating with them in musical training and creating new centers of musical education. In so doing America would make herself not only independent artistically of foreign lands, but would become an attraction for music lovers of the world. Just as students thronged Europe they would then come to America.

The East is already well awake and aware of America's new goal. Some of our great artists are there in the East, in New York, Chicago, Boston revolutionizing music teaching. To the West and particularly to Berkeley, this great educational center, is now given a great musical chance. Mme. Janet Rowan Hale and member of Godowsky Master Class, Alexander Kosloff, Piano virtuoso (recently arrived) representing the method of Rubinstein. Graduate of the Conservatory of Moscow, Jascha Schwarzmann, cello (recently arrived) Graduate of the Conservatory of Petrograd. Recognized as a foremost cello virtuoso in Europe. Member of the San Francisco Symphony, Julius Gold, Theory and Harmony, is a Ziehn pupil and disciple also recommended by God as the ablest teacher in Theory and Harmony. Member of the San Francisco Symphony, Gulay Ormay, Master coach, Recognized as a master coach of the San Francisco. Lizetta Kalova, violin virtuoso, representing the methods of Auer and Sevcik.

You noticed on the staff of artists the name of a native daughter highly esteemed in the musical world. This gives to the school a thorough American character so much the more as the foreign sounding names are to be names of future American citizens. The final triumph of this enterprise of Mme. Hale and Mme. Kalova depends entirely on the sympathy and moral support that their idea finds in the Bay region and Berkeley especially.

I repeat once more the standards of a universally highly recognized and appreciated school of art are brought to you. Regard them as a seed to be planted in the fertile soil of California. You have at your disposition the gardeners to make this seed grow and later blossom and spread its fragrance. Unfortunately no vegetation will flourish in California without artificial irrigation. Your sympathy and moral support of the new enterprise may play the role of this invigorating and life-giving irrigation and with your help the tender plant may develop to a majestic deep-rooted tree in whose shadow the now modest musical school may some day extend to a famous conservatory, the pride of Berkeley and a magnet to the West.

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THE HOLLYWOOD BOWL SUMMER CONCERTS.

Our readers no doubt have read all our enthusiastic comments on the Hollywood Bowl Summer Concerts which were given under the direction of Alfred Hertz by members of the Philharmonic Orchestra of Los Angeles under the auspices of Community Park & Art Association. This is the proper time to reprint an "Appreciation" published in the program of the final concerts as follows:

Our Appreciation.

The Community Park & Art Association desires to thank the many thousands of patrons, who have given their support to the Symphonic Concerts of which this week's events will conclude the series. Forty Symphony Concerts attended by audiences aggregating 200,000 persons during a ten weeks period, at popular prices, is without doubt a record in the annals of Good Music rendition. Only in Southern California is it possible to stage such outdoor entertainments as our people have been privileged to enjoy at the Hollywood Bowl this summer. There amid the ideal environment of a natural amphitheatre, easily accessible, under a starlit sky, and fanned by soft, balmy breezes, it has been possible to revel in a feast of music dispensed by a superbly trained orchestra, whose superior it would be hard to find in any part of the United States.

Early in the season the management discovered that the great throngs assembled night after night wanted and demanded only the highest class of music—a fact that justifies us in claiming the distinction of being a musical community of the first rank. The Hollywood Bowl is destined to become not only the mecca of local music lovers, but will become internationally known as the most wonderful natural amphitheatre in the world. Music has a different significance in this famous Bowl, its wonderful acoustics giving a more beautiful tone quality to the various instruments. The Bowl property comprises 60 acres, and contains all the property the eye can see as one views the surrounding mountains. It is not hard to visualize the possibilities of this wonderful place, properly planted with trees, shrubs and flowers (away from noise and bustle of the outside world) and yet within calling distance of a great city. It is without doubt one of the most notable and profitable assets of Southern California. For there 30,000 people may listen to Grand Opera, Great Orchestral Concerts, or hear every word or syllable spoken by the human voice.

Many people would like to know who owns this great asset and how may one help. The Bowl property was purchased by the Community Park & Art Association, Inc., December 11, 1920, a non-sectarian, altruistic, non-profit organization, for the sum of \$65,000.00. \$38,875.00 has been paid on the purchase price leaving a debt of \$26,125.00 in the form of a mortgage and a personally endorsed note. A membership in the organization costs \$1.00 of which there are now 3,000 members. Every family in Southern California should become a member and help pay for and beautify this wonderful gathering place. Where in this country could one find a place where a gift would be so thoroughly enjoyed by thousands of people? Such enjoyment makes better citizens and a more contented people.

BRUSCHWEILER AS COMPOSER.

In a recent issue of the Oakland Enquirer we find the following tribute to Frederick Bruschweiler on the Clubman's Page:

A Great Musician Here.

Down at the University of Santa Clara, Martin V. Merle, author of the Mission Play of Santa Clara, is engaged in the preliminary activities for a revival in the college theatre there of Clay M. Greene's Passion Play. This great drama will be produced next Spring more elaborately than ever before. Santa Clara is fortunate in having Martin Merle as the producer, for there is no playwright-producer in the West better equipped for this delicate task.

One of the features of this revival will be the music, and this part of the work is in the hands of a musician destined, I hope, to be as well known in California as he is abroad and in the Eastern United States. The musician in question is Frederick Bruschweiler, composer, conductor and organist. Bruschweiler is a native of Switzerland, and was graduated in the universities of Basel and Marburg. He studied music under Bagge, Loew, Kern, and Ludwig Thuille of Munich.

His European career has been distinguished. In Moscow he conducted at the Imperial Philharmonic Conservatory, for the Liedertafel and for the Oratorio Society. In 1903 he was invited to Petrograd to participate in the presentation of his own cantata, The Consecration of Song. On the occasion of one of the Swiss national musical festivals this same cantata was given a magnificent rendition at Berne by a chorus of three thousand voices.

In 1909 Bruschweiler conducted the Charleston Musical Festival, including the Dambrosch and Russian Symphony Orchestras. During these concerts a number of his own compositions were played under the baton of Walter Dambrosch. On one programme he shared honors with Beethoven, Wagner, Weber, Schubert, Tschalkowsky and Grieg.

His compositions include many choral, orchestral, chamber music and solo compositions. One of his most recent compositions is a Fugue for String Quartet, said by critics to be the best composition written in this exacting form in many years.

Decidedly, Frederick Bruschweiler would be an acquisition to the musical life of this community if only he could be induced to remain here.

UTMOST EFFICIENCY THROUGH LEAST EFFORT.

It is an indisputable fact that among the great mass of violinists there are but few whose technique is actually as pronounced perfect, and who attain the degree of virtuosity, while the great majority, in spite of every effort, do not get beyond the confines of mediocrity. During the last few years many works have been published that deal with the technique of violin playing, which, however, do not contain anything but technical material. None of these works contain a systematic architectural construction of violin technique.

The foundation of technique is beyond a doubt strength and more particularly the strength of the muscles which have already been created by nature, but which must be trained to perform certain important duties. This training must proceed systematically and, above all, without straining, inasmuch as abuse of muscular effort frequently degenerates into being muscle-bound, and this condition of the muscles as a rule results in nervous collapse. Nature can not be defied with impunity.

Generally speaking there is a technique of the left hand and a technique of the right arm. However the left arm, insofar as regards the muscles of the upper and lower arm, must not be forgotten. In acquiring a violin technique much time is wasted with finger exercises most of which are restricted to the first position, and when the time comes to "shift," the arm refuses to respond promptly. The purpose of finger technique is to control the fingerboard, and therefore the left arm, insofar as the lower or upper arm is concerned, plays here an important role. Therefore John Baumgartner has selected as the foundation of his new work on violin technique, now being printed in Germany, a certain exercise which Joachim recommended to one of his pupils, and which is to be played daily and extended during a period of ten minutes. Joachim added that he himself employed this exercise every day.

This exercise is, however, no finger exercise, but one exclusively for the left arm. Mr. Baumgartner tells us that he has, during the course of years, come in contact with thirty violinists, all pupils of Joachim, who, upon being questioned, did not know anything about this exercise. How Mr. Baumgartner came to learn of this exercise is told in detail in the Preface to his first volume. Through this exercise the construction of his system was considerably simplified, and the work presents the idea of a technique which is complete, logical and absolutely dependable, and which contains no detached material. Every violinist who is reasonably advanced, can by means of this work acquire a perfect technique with some will power, a little effort and time. The foundation of such technique is endurance, elasticity, accuracy, rhythm and control.

Mr. Baumgartner contemplates opening a studio in a centrally located downtown building. In the meantime inquiries may be addressed to the Pacific Coast Musical Review.

LESLIE HARVEY'S RAPID RECOGNITION.

Leslie Harvey, now organist at the Coliseum Theatre, has rapidly conquered for himself a prominent position among California's foremost moving picture organists. Mr. Harvey began his brilliant career in San Francisco as organist at the Imperial Theatre where he continued his excellent work during a period of six months. At the conclusion of this engagement he was sent to the Portola Theatre which at that time was under the same management as the Imperial, where he retained the position of leading organist while William Price was the orchestral conductor. He retained this position during a period of eighteen months, when he was promoted to the California Theatre, thanks to the artistic and discriminating nature of his interpretations.

His skill on the organ was so pronounced that he remained at the California for two years, longer than any other moving picture organist retained his place at one theatre in San Francisco. His refined expression, the happy selections of his programs and his promptness of attention to details endeared him to management as well as audience. Mr. Harvey is not only a fine organist, but is also a proficient pianist. He studied the piano with Gyula Ormay and as organist he is disciple of Wallace A. Sabien. He worked his way up the ladder of success by sheer perseverance and by practical experience gained during his years of service. For two years he was solo organist at the famous Sunday Morning Concerts at the California Theatre.

As already stated at present Mr. Harvey is playing at the Coliseum Theatre in the Richmond District and is adding much to the musical character of the programs presented there. Thanks to his musicianly training Mr. Harvey prefers standard music of artistic legitimacy as settings for the pictures and he is very discriminating in his choice. Considering the fact that Mr. Harvey is one of the youngest organists in the moving picture field, he has accomplished wonderful results in so short a period of activity. He is now forming a limited class of pupils whom he is training specially for moving picture organ playing.

MAYBEL SHERBURNE WEST.

Maybel Sherburne West for many years confined herself chiefly to teaching; but in recent years has established for herself an enviable reputation as pianist and accompanist. In the Alameda County Music Teachers' Association she has been among the most active, frequently appearing in their monthly concerts and serving in many capacities, including two years as president, and chairmanship of the Program Committee. During the Convention last year she was chosen to appear three times upon the programs.

During a ten year membership in the Berkeley Piano Club she has been honored repeatedly by invitations to participate in the guest-programs, held but twice a year, and in the public concerts, including one at the



MME. ROSE FLORENCE
The Distinguished California Mezzo Soprano Who Will Give a
Concert at Aeolian Hall, New York Sometime This Month

Exposition in 1915, where she met with great success. No member is called upon more often for participation in the bi-monthly recitals of the organization. The San Francisco Musical Club, upon whose program committee Mrs. West is now serving, count her as one of the most loyal members and capable pianists.

Some of the last season's appearances were before various Music Clubs and Women's Clubs of Mill Valley, Watsonville, Santa Rosa, San Francisco, Oakland, Berkeley and Alameda, all of which won a greater recognition for her musicianship. Well-known artists and musicians from whom Mrs. West has received encouragement and commendation are: E. Robert Schmitz, Frank La Forge, Frederick Zech, Paul Steindorff, Lena Carroll Nicholson, Luella Wager Coplin, Hother Wismer, Signor Antonio de Grassi, Elizabeth Simpson, H. B. Pasmore and many others.

Miss Ethel Palmer, pianist, and Miss Rebecca Haight, cellist, members of the faculty of the Ada Clement Music School, gave a joint recital at the Public Library Concert Auditorium on Wednesday evening, November 8th, and repeated it at the Ada Clement Music School Friday evening, November 10th. Both of these young artists played with much technical skill and a fine musical discrimination. The Chopin Scherzo in the piano group and the Bach Arioso in the 'cello group were outstanding numbers while the noble Saint-Saens Sonata made a fitting ending for a most enjoyable evening. The program was as follows: Sonata (Art. Salmon), (Sammartini), Miss Haight, Miss Palmer; Jeux d'Eau, (Ravel); Nocturne, B. Major, (Chopin); Scherzo, B. Flat Minor, (Chopin), Miss Palmer; Arioso, (Bach); Spanish Dance, (Glazounov), Miss Haight; Sonata, Op. 32, (Saint-Saens), Miss Palmer, Miss Haight.

Mrs. Nellie Strong Stevenson, a pianist already well known in San Francisco, the city of her adoption, has returned from a summer trip to the east where she was warmly welcomed and entertained by a host of friends in New York, Boston, St. Louis, Chicago and other places and where she had the great pleasure of finding many of her former pupils prominent in professional musical life. Mrs. Stevenson plans an active season. Besides playing and teaching she will give a course of Twelve Illustrated Talks on Modern Music for a Music Appreciation Class meeting at Forum Club rooms, beginning in November. These talks are non-technical and have been greatly enjoyed by general musicians in New York City and elsewhere. Mrs. Stevenson is on the University of California Music Extension list of pianists, teachers and lecturers.

Notre Dame College of Music began the new term so successfully that it has reason to look forward to the current year with much gratification. The number of music students is larger than ever and the College has arranged for a fine course of distinguished artists to give programs for the students. This artist series began with Anna Louise David, the distinguished American harp virtuosa, who scored a decided triumph on this occasion. No doubt some of the more advanced students will give their usual concerts and the faculty will have ample opportunity to exercise its efficiency and sincerity in developing the minds of their young charges so as to grasp artistic principles intelligently and with musical understanding.

ENSEMBLE PIANO PLAYING

THE REVIVAL OF AN OLD ART

BY LEE PATTISON

(Specially Written for the Pacific Coast Musical Review)

(Editorial Note—Mr. Pattison and his confrere, Mr. Maier have revived the Bach C minor concerto for two pianos, and performed it last year with the New York Symphony Orchestra, both in Brooklyn and New York and with the Chicago Symphony Orchestra in Chicago. The Jazz study by Ed. B. Hill, the Capriccio and Rakosky March by E. Hutcheson and the Ballade by Leo Sowerby mentioned in the article were written especially for Messrs. Maier and Pattison. They played the Mozart Concerto in Los Angeles with the Philharmonic Orchestra).

Although ensemble playing on two pianos may seem a new form of art to many, it is in reality a very old one. Serious compositions of music to be played on two or more keyboard instruments simultaneously were written as early as 1730. I refer to the compositions of J. S. Bach. His two concertos (in C minor and C major) for two harpsichords and string orchestra are among his most exquisite works; while the concerto for three harpsichords and string orchestra (also in C major) is a composition of really sublime inspiration and ranks as one of the masterpieces of this greatest of all composers. There is also a concerto for four harpsichords and string orchestra, but this is an adaptation of a concerto for four violins by Vivaldi. The tradition is that Bach wrote these pieces to play with his two eldest sons—Wilhelm Friedmann and Carl Philipp Emanuel—both brilliant harpsichord players, and we are told that the charm of such a performance. Later on, Friedmann Bach himself wrote a concerto for two harpsichords with accompaniment of strings, trumpets, horns and drums, as well as a sonata for the two harpsichords—both bright, genial compositions, well worthy of a son of the great Johann Sebastian.

After Bach's time the first composer to make distinguished use of the two harpsichords—or two pianos—was Mozart. The concerto in E flat major which he wrote to be played by himself and his pupil Fraulein Auernhammer, is a glorious work, truly inspired from beginning to end. Many amusing stories are told of this Fraulein Auernhammer; that she was extremely ugly, that she was in love with Mozart much to his annoyance and discomfort; moreover, that her piano playing was very mediocre. However, Mozart's muse never deserted him for any cause whatsoever and this concerto remains—a masterpiece in pianoforte literature for all time. Mozart also wrote a Sonata for two pianos in D major. It does not reach the musical heights of the concerto, but is a fresh and merry work and is ideally made for the two instruments.

Among the romantic composers both Schumann and Brahms made important additions to the two-piano literature. Schumann's Andante and Variations in B flat major is too well known to need comment. With its gracious theme, followed by variations, strikingly original and glowing with the color with which young Schumann's mind is filled, it has become a perennial favorite, beloved alike by artists and students. Schumann must have been familiar with many compositions and arrangements for two pianos; probably as students he and Clara Wieck played together many of the operatic fantasies so popular in the day. Clara, it seems at one bound to have mastered the style of writing for two pianos, a form of composition the technique of which is so different from writing for solo piano.

Brahms also found great delight in writing for four hands—sometimes four hands on one keyboard—but very frequently at two. The great Variations on a Theme by Haydn, though now best known as an orchestral composition were first written for two pianos and in that form played in concert by himself and Clara Schumann. Though very compelling in the orchestral version, they are essentially piano music and have lost much of their original beauty in the transference from the smaller to the larger combination of instruments. Brahms also wrote a set of Variations for Two Pianos on a Theme by Schumann. These are beautiful, but do not approach the Haydn Variations in beauty of style and workmanship. Then there is the Sonata in F minor for two pianos, based on the Quintet for Piano and Strings. This is not a Transcription but a new work based on the older one. Although not exactly in the category of two-piano music, I must speak here of the two sets of Vocal Valses with four hand accompaniment. These are music which only Brahms knew how to write, and it is a sheer delight for pianists and singers to perform them. How unfortunate it is that in these days there are so few pianists and still fewer singers who are willing to perform a real art work which gives no opportunity for technical or dramatic display. So that such things as these heavenly waltzes are heard perhaps only once in a decade, and then only at such concerts as those which Mrs. Coolidge's generosity has made possible at the wonderful Chamber Music Festivals at Pittsfield, Massachusetts.

Chopin's one experiment in two-piano writing is a Rondo in C major. It is underserving of the name of Chopin, being thick and tedious throughout. Chopin was a genius for solo, not for ensemble composition. His great mind roaming over the fields of musical imagination plucked single flowers of indescribable beauty, leaving to others the joy of making bouquets,

Coming down to more modern times, and the growing interest in all purely instrumental music, composers have written more and more for the combination of two pianos. Saint-Saens in his Variations on a Theme by Beethoven as well as in his Scherzo op. 87, has handled the dovetailing of the two instruments with a mastery that approaches the miraculous. Both of these compositions are superb creations. This versatile Frenchman's Marche Heroique is also a very effective composition for two pianos. Though it can not be called great music. Among other Frenchmen who have given us compositions for the two-keyboard there is Chabrier. His three Valses Romantiques are fascinating music and will repay study, while his Rhapsody Espanol, often played by orchestra, was first written for two pianos and is most effective in its original version. Then there is Guy Ropartz who has given us a composition of great dimensions in his Piece in B minor. This is a noble and original work and breathes the serene magnificence of some old French Cathedral. Much of the same serenity permeates the Prelude, Fugue and Variations by Cesar Franck. This composition was written by the great Belgian to be played by two of his pupils either on piano and harmonium or on two pianos. The whole range of piano literature contains nothing more exalted than this—nothing more radiant of the pure essence of beauty.

Debussy's Suite "En blanc et noir"—written a few years before his death—was a rich addition to two-piano literature. This is music which was the outgrowth of the war and very lofty in conception. Louis Aubert's Suite breve and Germaine d'Amfery's set of two merry pieces called "Jeux de Plein Air" are more modern additions.

Russian composers have long had a flair for writing for two pianos. Rachmaninoff has written two suites, Arensky four suites, while Gliere has written a group of twenty-four short, imaginative pieces, all of which are refreshing and delightful to play. Iljinsky's one suite called Nourie et Anitra contains much that is full of color, though not always done with the best taste. Among the Englishmen Arnold Bax has written a gorgeous tone poem for two pianos called May Nell (The Happy Plain), while Staley has come into the field with Alfredo Casella's amusing set of pieces Puppazetti, and the same composer's Fox Trot.

Ernest Hutcheson who although an Australian has long been identified with American musical life, has written a concerto for two pianos and orchestra, a capriccio and a superb version of the Rakosky March. These are all among the finest of the new compositions in large form for two pianos. Leo Sowerby's new Ballad for two pianos and orchestra will, I trust, have its first performance this season. It is a very musically work of striking originality and one that should make us all feel very proud of this young American who has won the Prix de Rome. Among the American compositions I must not fail to mention the deliciously delightful piece of Edward Burlingame Hill called "A Jazz Study." It is a little piece of exquisite workmanship and very deserving of the great popularity it has achieved.

It is useless to hope of speaking of the many other fine two-piano compositions, unless this little article turns into a catalog. But there are hundreds of compositions, ORIGINALLY written for two pianos (I am not speaking of ANY arrangements in the article) including many charming bits by Raff, Reinecke, Rheinberger, Duvernoy and even Chaminade, lying on the shelves of our libraries waiting to be played.

One word about the performance of two-piano music. It requires a keener ear than is required by any other form of ensemble playing, not only because of the similarity in tone quality, but also because the size of the instruments causes the players to sit far apart. Not only must the ensemble of the HAND of the pianists be flawless, but also the ensemble of the feet; the pedalling must be carefully planned in its minutest detail. With the use of fine pedalling the color effects possible on two pianos are practically limitless. The best arrangements of the instruments themselves is to dovetail them—and to enter the cover removed from one piano and the other raised to act as a sounding board and "fusing board" for both. No two pianists should ever try to play together, unless each is willing to give up his little personal eccentricities and sink himself into the real spirit of the music. And no two pianists should dream of playing SERIOUSLY together unless they are willing to devote years to perfecting the ensemble so that each can forget the other one is playing, and get a free reign to his fancy. With an ensemble developed to this pitch two-piano playing need never become the stiff, glassy thing it so often is now, but a live, colorful art, giving joy to both performer and listener.

GEORGE KRUGER GAINS RECOGNITION

George Kruger, the well known San Francisco pianist whose portrait we print in this issue, has been booked for a number of recitals in different cities of the state.

George Kruger came unheralded to this city a few years ago and established himself as a teacher and concert virtuoso, his unequalled success in the dual capacity was speedily acknowledged by his professional brethren, his magnetic personality and innate business

ability won for him again the Presidency of the San Francisco Music Teachers' Association and under his excellent leadership, the Association has become a dominant factor in the musical fraternities around the bay. Kruger is blessed by nature with a strong constitution and his activities are due to a passionate love of his profession, coupled with an intense desire to create in others a similar sentiment for music and its serious study. George Kruger is a former pupil and friend of Leschetizsky and of Heinrich Barth. Before coming to California George Kruger was one of the artist teachers of the Cincinnati Conservatory of Music. He also performed in several concerts of the Kneisel Quartet and was soloist with the Cincinnati Symphony Orchestra under Van der Stucken and with the Chicago Symphony Orchestra.

George Kruger is a musician, that is to say, he is an artist who has studied all forms of music and who is at fault in the modern sense in his art. His repertory is the regular classical and romantic repertory of the day and represents all schools and styles, and as he is equipped with the literature of the day, with the classics and with what is considered the necessary modern education of an artist, he is fitted as a pedagogue to instruct in the best sense any pupil desirous of becoming advanced in piano playing.

ULDERICO MARCELLI'S MUSIC IN DEMAND

Well Known Composer-Conductor Writes Music Selected by Nazimova for Her Latest Spectacular Picturization of Salome

Ulderico Marcelli, for a number of years associated with the leading musical enterprises and events in San Francisco, has been residing in Los Angeles since June and is advancing rapidly toward a high artistic goal. Upon recommendation of Alfred Hertz Mme. Nazimova commissioned Mr. Marcelli to arrange the music for her latest picture, Salome, and the distinguished composer-conductor has been the recipient of hearty congratulations from press and public for the skillful and artistic manner in which he acquired himself of his difficult task.

Mr. Marcelli has been asked to arrange the music to a spectacular production entitled Aphrodite which is being prepared for a New York production. This exceptionally fine spectacle is by far the best of its kind ever planned, as we can testify from a private hearing when we were in Los Angeles early in September. With Mrs. Claire Forbes Crane at the piano we listened to a reading by the author and were struck by the melodic richness, rhythm and Sullivan-esque charm of the music.

The explanation of the various scenic sets, the humor and poetry of the action, the plans for engaging only the very best voices and artists conforming to certain ideals in personal appearance all combined to make the impression as if the final consummation of the picture would be a masterpiece of the highest kind ever admired by the public. When finished it will be a combination of spectacular splendor with a real plot and with first class music which Mr. Marcelli arranges into an excellent orchestral score.

The presence of Mr. Marcelli in Los Angeles ought to inspire one of the numerous motion picture theatre managers to seek his services as conductor. He is simply ideal for an ideal for a director. He has won the T & D Theatre in Oakland, the Tivoli Opera House and the splendid success he enjoyed during his long period of service make him an ideal artist for the position. His genius in arranging and composing music, so aptly demonstrated in his opera Maimundi, selections of which were presented by the Exposition Orchestra in Festival Hall during the Exposition, his Water Color Sketches presented by the San Francisco Symphony Orchestra and Alfred Hertz, his splendid Midsummer Grove Play for the Bohemian two years ago and more recently the music he composed and arranged for Nazimova's Salome should make his association with motion picture music specially desirable. We know of no musician better fitted to act as conductor of a motion picture theatre orchestra than Ulderico Marcelli.

ELIZABETH SIMPSON'S ACTIVITY

Elizabeth Simpson is always one of the busiest pianists and teachers in California; but her studio and professional activities have never been so successful as during the past season. Her appearance with the Berkeley String Quartet at its brilliant premiere last April was a veritable triumph, and marked her as an ensemble player of exceptional excellence. She played the great E flat Trio by Beethoven with Antonio de Granada, violin; Pietro Brescia, viola, and Willem Debe, cello; and so marked was her success that she has been engaged for a quartet concert in November, on which occasion she will also play a group of solos.

Miss Simpson's work as a teacher is widely known for its thoroughness, efficiency and high artistic ideals, and her Berkeley and San Francisco studios are centers of intense musical activity. Her students are among the young artists of conspicuous ability, as well as teachers who are adding to their equipment by intensive normal work. Last June Miss Simpson presented two gifted pupils, Ethel Long Martin and Helen Eugenia Merchant, in a concert that was pronounced the finest affair of its kind ever given in Berkeley. As a direct result, Miss Merchant was engaged by Joseph Pagel, Fredericks pianist, for his summer concert at the Greek theatre during the summer session of the University of California, where she won a flattering success. Both Mrs. Martin and Miss Merchant are well known to radio audiences, having played with great success on the KLX circuit; and both are valued members of the Alameda County Music Teachers' Association, Miss Merchant being vice-president of the Student Section.

MARY CARR MOORE AS GRAND OPERA COMPOSER

Narcissa Presented at Moore Theatre, Seattle, Aroused Much Enthusiasm in Press and Among Musical Public—Worthy of Reproduction

A few weeks ago there was a private reading of an opera composed by Mary Carr Moore, the well known Pacific Coast composer and vocal artist which, although naturally incomplete on account of the nature of the event, nevertheless represented a work that has already passed the test of public approval. The title of this opera is *Narcissa* and its story is based upon early American history. It was given a sumptuous and highly artistic presentation under the direction of the composer several years ago in Seattle and scored universal approval. It represents a very successful move in the direction of introducing American operas and American composers, for the subject is distinctly American and the writer is one of the most active and most musically of the composers of this country.

We take pleasure in quoting one of the numerous comments inspired by the presentation of this opera. The first one appeared in the *Post Intelligencer* of Seattle and is written by Cyril A. Player. It says: "The vanished Northwest lives in imperishable song. In *Narcissa* has been struck a note that is absolutely untouched. There does not come to mind any opera in the history of music that has very much in common with this one. Certainly it is American grand opera, and the only one worthy of the name. *Narcissa* stands alone in this country and is the work of a woman. In this Mary Carr Moore steps justly into the ranks of the world's musicians of the day, and this is said frankly and considerably. *Narcissa*, unlike the memories of many scores, is strikingly original. No one who has heard grand opera at all . . . could deny that the exquisite song, When the Cannas Bloom Again, has all those qualities which have endeared the choicest morsels of all grand operas from time immemorial. The audience itself showed the keenest appreciation. That remarkable demonstration when composer and librettist, daughter and mother, clung together, a bank of flowers to the fore, the massed company to the rear, and an applauding waving house to the front, all helped to mark what must surely be considered a moment of supreme importance in the highest development of Seattle and the Northwest."

Mary Carr Moore is now living in San Francisco and she is better known as Mrs. Duclos. Evidently the work is of sufficient value to justify a repetition in this city. If there are enough people residing here to encourage the popularization of American music and composers here is an opportunity for them to arouse sufficient interest to justify the presentation of this opera here. The combined music clubs and choral societies and the presence of Gaetano Merola in our midst ought to be sufficient to begin the movement. We believe Mrs. Duclos' opera should be given a chance for presentation in this vicinity.

MME. ISABELLE MARKS IN ACTION

A short time ago we attended a lesson hour in Mme. Marks' studio and had occasion to convince ourselves of her ability to impart correct information regarding vocal art. Many a time the teacher is blamed when the student does not get results as he or she should. But frequently the pupil is to blame for not being able to grasp what is told her. Now if any pupil does not grasp the import of Mme. Marks' words, he, then, is surely the lack of intelligence on the part of the student that is to blame.

One of Mme. Marks' principal assets in imparting vocal knowledge is her firmness and determination. When something is done wrong she does not rest until it is right, and during the process of attaining the correct result Mme. Marks never loses her patience to such an extent as to make the pupil irritable or nervous under the mere act of repetition exercises an irritating influence upon the student. Then Mme. Marks believes in complete relaxation, singing without effort and producing beautiful, round and mellow tones. She is a stickler for exact intonation and will not permit a student to sing off key. Thanks to her knack of putting the student at ease, she obtains a certain professional assurance that causes her pupils to sing without visible signs of nervousness or constraint both in private and public auditions.

We heard two of Mme. Marks' pupils on these occasions and both sang with taste, judgment and artistic perception. It was evident they had been taught right, and that they had not been permitted to acquire any noticeable vocal faults. What is still more important, they knew when they made a mistake even before Mme. Marks called their attention to it. Both these lessons proved that the teacher knew her business, and that the students grasped the meaning of their teacher's mode of imparting knowledge.

LOUIS B. JACOBS A VERSATILE MANAGER

In Louis B. Jacobs the Hartman-Steindorff Comic Opera Co. have a very versatile business manager. He does not only handle the business affairs of the organization most satisfactorily but is quite a nationally known librettist of musical comedies. He belongs to those unusually fortunate writers whose works are presented, and many a musical comedy from the pen of Mr. Jacobs has been presented by leading companies throughout this country. It is in fact, in fact, known that Mr. Jacobs wrote all the musical comedies presented by Will King and his company prior to his return to this city at the Hippodrome, and the originality of the titles was Mr. Jacobs' idea. He should come in handy to Ferris Hartman when topical verses are needed and no doubt he contributes to this end of the production.

MISS MARION FRAZER PERMANENTLY LOCATED

Miss Marion Frazer, the very charming and brilliant young piano virtuoso and teacher, who was introduced to this community by so eminent a pedagogue as Wager Swayne, who is continuing his invaluable record as musical educator in Paris with great success, has decided to locate here permanently, notwithstanding the various tempting offers that have been made to her to go abroad and East. Miss Frazer's distinction as artist and teacher was emphasized by an extensive interview accorded her by Redfern Mason, the noted critic of the *San Francisco Examiner*, who in a two-column article extolled her many musical accomplishments.

The best recommendation for a successful teacher is the results she attains from her pupils and herein Miss Frazer meets the most exacting demands for her pupils invariably do not only show skill in technical accomplishments, but have been endowed with an adequate development of their individual artistic traits. Her monthly classes, wherein the students have an opportunity to display their various talents, form one of the finest courses for prospective artists. In addition to her inherent capability as an instructor of young minds, Miss Frazer is an excellent performer herself and our music clubs should take far more advantage of her services than they do, for Miss Frazer is an exceptionally fine virtuoso.

Among the students brought out by Miss Frazer who have scored specially emphatic successes must be included Eileen Fealy, a real artist pupil, one of the most talented young pianists residing in San Francisco and competent to fill serious concert engagements. Another unusually gifted young pianist from the Frazer studio is Eva Rittigstein, the well known and very successful teacher. Another disciple of Miss Frazer's well worthy of special mention is Mrs. Geo. Uhl, whose serious study has resulted in an artistic development that is noticed by all who have heard her play. Also worthy of mention is Miss Colburn Heath, one of the most promising of Miss Frazer's younger pupils.

MISS HELEN COLBURN HEATH'S SUCCESS

Miss Helen Colburn Heath, who made her musical debut in San Francisco many years ago, has attained an enviable place among resident artists by reason of her thorough musical foundation and artistic perceptions. She has an inherent ability to understand the mood of a composer and her study along psychological lines enables her to grasp the complete meaning of the poem, so that she has been greatly sought after by young composers to give the first reading of their songs. While her training was along the lines of grand opera she never followed that line of work. The field of concert and chamber music having offered her the first opportunities in a professional way, she has remained in that branch of the work.

She is at present one of the soloists at Temple Emanu-El and has just completed her eighteenth consecutive year as soloist in the Synagogue work. She recently completed twelve years of service as soloist at the first Unitarian Church with the record of never having missed a service on account of illness. Having sung in churches of all denominations, she has a varied repertoire of church solos and her concert repertoire embraces numbers representative of all the schools of music. Miss Heath sings all the songs in their original tongue having studied the languages with native teachers. She lays particular stress on her diction, including English, which she believes needs special care.

One summer, while taking a three months' vacation trip to Europe for the broader outlook and the utterance of the artistic sense, which such a trip can give, Miss Heath worked for a while during her stay in London, with Sir Georges Henschel, the famous Lieder singer, and with Francis Kerbay, a splendid interpreter of the old French school. Another summer she attended the Summer Session of the University of California in Berkeley taking the course in music when Arthur Foote was guest teacher. The following summer, while visiting relatives in Boston, she renewed her acquaintance with Mr. Foote and coached her oratorio roles with him. And even in this city, her home, she never fails to approach any of the best masters when she feels the need of some added musical stimulus. In fact she is always open to new thoughts and new ideas. As Miss Heath is a great student of the student, giving a thorough musical foundation in America. FIRST. Then having received the approval of the best musical minds of the community in which they live, and having given evidence of possessing sufficient talent and ability to work, and personality to warrant an international success, let them collect all the money they can gather and go abroad to work hard toward the attainment of their goal at the feet of the best teachers of the world, which they have dreamed about. Much money and many broken hearts would be saved if this advice were followed more often. Miss Heath is looking forward to giving more time than ever to her teaching this season.

Douglas Soule, one of the best known pianists and teachers in the bay region, is starting the new season very energetically and successfully. He was formerly a pupil of Mme. Stepanoff, the distinguished pedagogue and pianist at one time assistant teacher of Leschetitzky. More recently Mr. Soule studied in New York under Martinus Sieveking and E. Robert Schmitz. Mr. Soule has a very intelligent class of young students who are endeavoring to perfect themselves in technique and interpretation, and he has prepared a sufficiently interesting repertoire to enable him to appear in a number of recitals and concerts.

THE SAN FRANCISCO TRIO'S SECOND SEASON

The San Francisco Trio, consisting of Elsie Cook Hughes, the distinguished English pianist, William F. Laria, the well known California violinist, and Willem Dehe, one of the very best cellists ever heard here, will give a series of three concerts in the Italian Room of the St. Francis Hotel, the first of which will take place Tuesday evening, November 21st. The program on this occasion will include: Trio No. 2 B flat major (Mozart); Cello Concerto in A minor op. 129 (Schumann); Trio in A minor op. 50 (Tschaiikowsky). This present series of concerts forms the second season of the San Francisco Trio, the first season last year resulting in a gratifying attendance of able serious music lovers and a most artistic interpretation of the classics. The second concert of this season will take place on January 26th, 1923 and the third on February 27th.

PHILHARMONIC TRIO

An organization that has won its right to a place among the leaders in the cause of Chamber Music in California, is the "Philharmonic Trio" company of Orley See, violin; Wenceslas Viallapando, cello, and Thomas Frederick Freeman, piano. Individually and collectively, these gentlemen have established themselves as artists of unquestionable ability, serious, and as such have met with a ready response from the press and public.

Mr. Viallapando, a veteran cellist with a wealth of experience, is well known to patrons of symphony and chamber music about the bay and elsewhere. Mr. See more recently came to the bay section, is also a member of the symphony, and has won the hearts of music-lovers by reason of his playing. Thomas Frederick Freeman was the original pianist of the "Philharmonic Trio," but on account of ill health was forced to retire for a time. He has fully recovered his physical strength and will be heard with added pleasure this year. A composer of recognized worth, as well as a splendid pianist, he also is well known to concert-goers of the state concerts, for the trio are now booking, and their programs, which range from the classic to modern compositions, will add materially to the musical wealth of the bay region and the state.

CLAIRE FORBES CRANE CONCERT

One of our most charming American pianists, Claire Forbes Crane, whose magnetic force and brilliance of interpretation has placed her among the foremost pianists of today will present an unusual program for her recital at Trinity Auditorium on Tuesday evening, November 28th. It is unusual from many angles as she will include all styles of compositions and all schools of music from Bach and Brahms to Scriabin and will depict all shades of emotion from simple melodies to ultra modern dissonances. Claire Forbes Crane has been called a "Poetic Interpreter" for her splendid musicianship, brilliant technique and intense feeling make her performances long remembered. She is essentially a pianist of the People, a believer in the humanity of her art, specializing to no great extent in any one school but endeavoring always to reach and fulfill the many desires of her audiences.

For her concert program at Trinity Auditorium on Thursday evening, November 28th, she has selected the following compositions: Rhapsody—B Minor (Brahms), Sonata—Quasi Una Fantasia (Beethoven); Improvisi F Sharp (Chopin), E Flat Nocturne (Chopin), A Flat Polonaise (Chopin); Love Dream (Liszt), Prelude (Rachmaninoff); Berceuse from Fire Bird (Stravinsky), Au Bord de la Mer (Arensky), Desir (Scriabin), Polchelle (Rachmaninoff), Rhapsodie No. 10 (Liszt).

PHILIP FABELLO AT NEW MISSION THEATRE

Philip Fabello, the young conductor-violinist who is creating such a sensation at the New Mission Theatre has been in San Francisco during the last four years. He hails from Boston, where he studied with some of the more prominent members of the Boston Symphony Orchestra. He has appeared as soloist in the East and also here at the Greek Theatre. He was associated with the Tivoli Orchestra and has taken a lively part in the city's musical life.

Mr. Fabello has made a deep study of the public's taste for music and endeavors to please without con-fiding with his own purposes in regard to the dissemination of the best in music. This compromise between the public's liking and his own taste has caused him the arrangement of programs which enthralls his audiences to such an extent that frequently they refuse to let the performance proceed, and force repetition of the music.

Mr. Fabello is at the head of an ensemble of select artists who interpret the lighter form of good music in a manner most effective. Occasionally Mr. Fabello delights his audience with violin solos and these artistic expressions have become quite a feature at the New Mission Theatre. Mr. Fabello is under a long term contract with Kahn and Greenfield, proprietors of the New Mission Theatre who own seven big motion picture theatres, the last of which cost over half a million dollars and has recently been opened in Honolulu with brilliant success.

Miss Georgia Kober, the distinguished American piano virtuosa and pedagogue, whose portrait appears on the front page of this issue, and who will instruct a number of artists students, will give a series of lecture recitals for clubs and students on the same plan as she did in Chicago and other Eastern music centers during a considerable period of her artistic activity.

A GLIMPSE OF RUSSIA'S MUSICAL HISTORY

BY PROF. J. A. KORSOOKEEN

(Specially Written for the Pacific Coast Musical Review)

(Editorial Note—Professor J. A. Korsookeen is a distinguished lecturer on musical history, formerly connected with the Petrograd Imperial Conservatory of Music. He has recently edited in the Russian language an essay about Rimsky-Korsakov, whose position in the Russian musical world he compares with that of Wagner in Germany. Prof. Korsookeen says that Wagner's activity has greatly helped Germans to form a unified Germany, and he is urging that the rising Russia should build a Rimsky-Korsakov Theatre like Germany built a Wagner Theatre in Bayreuth.)

A Russian musician arriving in this country cannot but feel gratified at the keen and deep interest existing in the United States for Russian music. This interest is revealed not only in the wonderful reception accorded newly arrived Russian artists, but also manifests itself in a still more unique manner in the almost endless quantity of books, pamphlets and other publications concerning Russian music printed in this country. It is obvious that the great American nation in her splendid onward march towards the heights of humanitarianism has become convinced of the fact that Russian music, compared to the music of other leading European countries, possesses a special value in the evolution of Art.

In due appreciation of this fact a Russian musician can not help being extremely anxious to assist Americans in their effort to gain accurate information about Russian music. A great musician said at one time that the position of music in art is analogous to the position of love in human nature. Therefore an exact knowledge of Russian music means a close understanding of the very soul of the Russian nation which, after having passed through the tragic period of her life, will eventually form a bond of brotherhood with the great American nation. In order to become friends it is necessary to understand one another thoroughly.

Therefore the manner and means necessary to study Russian music in this country are far more intricate and important than one may suggest at first glance. Starting from such a point of view a Russian musician or student of Russian music cannot but feel sorry in watching the wrong impressions made by the present cultivation of a taste for Russian music, for the real Russian music in its highest development is at present almost totally unknown in America. Who, for instance, in America knows today the music composed by the Father of Russian music, Michael Glinka? Who knows the operatic wonder-works of Rimsky-Korsakov? Who knows the history of the long struggle of the many Russian composers toward the ideals of their art and the results of these struggles in splendid achievements?

True, the names of certain Russian composers like Tchaikowsky, Rimsky-Korsakov and others are well known in this country, but the most characteristic and important than one may suggest at first glance. Starting from such a point of view a Russian musician or student of Russian music cannot but feel sorry in watching the wrong impressions made by the present cultivation of a taste for Russian music, for the real Russian music in its highest development is at present almost totally unknown in America. Who, for instance, in America knows today the music composed by the Father of Russian music, Michael Glinka? Who knows the operatic wonder-works of Rimsky-Korsakov? Who knows the history of the long struggle of the many Russian composers toward the ideals of their art and the results of these struggles in splendid achievements?

The names of Glinka and Dargomyjsky are not even mentioned in many publications about Russian music. Borodin, Moussorgsky and many other great Russian composers are not appreciated at their true value, because of lack of accurate knowledge of their real position in the analysis of Russian music. At the same time American critics are taking much interest in endeavoring to understand the most recent development of Russian Art as expressed by Stravinsky, Raveloff, and especially by Scriabine, who are believed to be the real representatives of the entire Russian school of music. It is not my intention to depreciate the ideas formulated by American writers concerning the "latest edition" of these masters, but I must point out the fact that the works of these masters can only then be thoroughly understood when the achievements of their predecessors are known.

This new generation of Russian composers represented by Scriabine is the final result of a long series of mental currents existing in Russia and which led to a musical period headed by such a strong, but quiet and extravagant figure as Scriabine. It is an accepted truth that, in order to understand a certain physical or mental fact one must begin by dissecting this fact into the elements of which it is composed, and studying these elements first separately, and successfully solving the individual problems, it is possible to grasp the significance of the original fact as a whole.

The mental currents which have influenced and guided the creative power of men like Stravinsky or Scriabine were very numerous. Therefore it is not to be wondered at that these masters are very complex and it is difficult to understand them thoroughly. Therefore it must be repeated that without knowledge of the predecessors of the composers just named, their inner meaning, their very soul remains a closed book forever. Only the puzzling, amazing and foreign character of their works being taken into consideration.

The history of Russian music is a very short one. Its birth dates back less than a hundred years—namely to 1836—the year of the first performance of the opera "Life of the Czar," by M. Glinka. Now Russian music is at the head of the world's musical evolution. One can readily understand why intense music have been the evolution of musical art in Russia having progressed so rapidly in so brief a space of time. The activity of Russian composers was prevalent during a period that produced Berlioz, Chopin, Schumann, and Liszt in Western Europe. They had to assimilate the Wagnerian period of the world's musical life and they had to play an important role in the post-Wagnerian developments of music.

When one considers that Russian music had been started by Glinka on a firm nationalistic basis with its roots deepened in the ancient Russian folk songs, one can easily understand how many difficult problems the Russian composers had to face in their determination to create a new national Russian school of music. It is therefore absolutely impossible to grasp or appreciate Russian music by becoming only acquainted with its most recent development.

The history of Russian music is very specific. Started by Glinka, Russian music had at its command the rarest kind of nationalistic material inasmuch as nowhere in the world is there a country which has been able to preserve for such a long time the songs and tunes of prehistoric ages. No nation in Europe had been able to collect in the nineteenth century the tunes sung during the pre-Christian era. Thanks to Russia's political history Glinka, Borodin, Balakireff, Rimsky-Korsakov and many other Russian composers were able to collect, study and investigate through such an inexhaustible treasure trove as the national musical endowment.

Specific melodic, harmonic and rhythmic features of this old nationalistic material naturally new and interesting to men of the nineteenth century. They presented a thorough understanding of the complex problem represented in the so called Russian soul. The Slavonic peoples, which inhabited the vast plains of Eastern Europe, were, through the course of centuries, assimilated by many other nations and thus became gradually denationalized, losing some of their primitive Slavonic character. The eighteenth and nineteenth centuries, bringing Russia into close contact with Europe, helped this denationalization, especially among the educated classes.

The discovery of the Russian folk songs unquestionably proved of great importance in attaining what is known as self-determination. At the same time this discovery spurred the Russian musician on to employ the available musical material according to their own ideas and principles. I would like to say that the splendid edifice of Russian music is erected on the foundation consisting of the following great triumvirate: M. Glinka, N. Rimsky-Korsakov and P. Tchaikowsky. M. Glinka, whose tremendous, and somewhat mysterious, genius, called into life Russian music, was able, during the early stages of the musical development, to control all the various phases of music. His heritage to posterity was too unwieldily to be satisfactorily handled by one man. Therefore he was succeeded by a number of great composers, of whom I would like to mention the domain of musical art, but among this array of composers two leading geniuses stand out most prominently, namely: Rimsky-Korsakov and Tchaikowsky.

Rimsky-Korsakov's genius reigned in the domain of old, original Slavonic Russia. He was fond of the old Russian folk songs, of old Russian legends, of the original Russian art, of the Russian rites. Tchaikowsky, an ardent nationalist, too, paid tribute to the soul and feelings of contemporary Russian types. His heroes may be met in his Eugene Onegin and in Pique Dame. His symphonies are the true expression of the Russian soul as it existed during Tchaikowsky's lifetime. In these two paths paved by Glinka and smoothed by Tchaikowsky may be included all Russian music. Dargomyjsky, Balakireff, Borodin, Massourgsky, Rachmaninoff and all the great Russian composers are closely associated with this great musical triumvirate—Glinka, Rimsky-Korsakov and Tchaikowsky. Even the most recent composers like Prokofieff and Scriabine owe their origin to this triumvirate.

Therefore the American students of Russian music should begin with a closer study of the most ancient Russian music, because to study the moderns, without a thorough comprehension of their predecessors, is only misleading. It should be pointed out that one of the most striking features of the Russian modernist is an inclination toward denationalization, a characteristic that may be ascribed to an influence exercised by the sudden appearance of internationalism. How far or how little this mental current will persist one cannot tell, but the news, which is emanating from Soviet Russia of late, proves that the attempt to invade Russia by means of internationalistic ideas has provoked a strong reaction among the Russian population. Therefore it is doubtful whether Russian music will continue along the internationalistic path pointed out by Scriabine's idea of a "Mystery" will raise the old nation to a new school, the most representative exponent of which is the "Idyl" ("City, Keetesh). The Keetesh, a legend composed by Rimsky-Korsakov, may perhaps arrive at the top on its way along the evolution of Russian music. If so, much contained in the works of the Russian modernists may be discarded by coming generations.

GEORGE NYKLIKEK TRIUMPHS IN SEATTLE

Among the young motion picture organists who have forged ahead rapidly must be counted George Nyklikek who has recently accepted a flattering offer to become solo organist at the New Blue Mouse Theatre in Seattle. Mr. Nyklikek, who was playing at the Royal and Strand Theatres of this city before accepting the engagement in Seattle, visited that city a few months ago and during that time accepted a temporary engagement at the Blue Mouse Theatre in Astoria, Oregon. The manager wished him to remain, but owing to his contract with the Strand Theatre, Mr. Nyklikek could not stay.

After returning to San Francisco and resuming his position at the Strand Theatre, Mr. Nyklikek received a letter from the manager of the Blue Mouse Theatre of Seattle including the following lines: "Right now it is going to work a hardship on us to have you leave and I like your work and you personally so much that I want you in my organization." When showing the Strand Theatre manager how big an opportunity this was for him they consented to release him and he is now making a success in the Northwest.

Mr. Nyklikek is giving Sunday morning concerts at which soloists from Seattle and Portland appear. During his prior stay in Seattle, when he presided at the opening of the beautiful Blue Mouse Theatre in Astoria, Oregon, the Daily Astorian said of him: "Speaking of the organ—it is the organist that rates notice, George Nyklikek has brought by Mr. Hammerick, manager of the Blue Mouse Theatre from San Francisco to initiate the Astoria public to this excellent bit of musical machinery. His skill, spontaneity and the way he adapts the music to the screen is seldom heard outside of the larger city movie houses."

Pearl Hossack Whitcomb is one of San Francisco's gifted contralto soloists and successful vocal pedagogues. After an absence of three years in New York and a six month's tour of Cuba and Mexico, Mrs. Whitcomb has recently re-established herself in her home city. She has come back teeming with enthusiasm for her work after her study and artistic affiliations abroad.

Two weeks of this summer season were spent at Yosemite Lodge where Mrs. Whitcomb was engaged to sing to a constantly changing audience from all over the bay, and during most gratingly trying to hear from all Mrs. Whitcomb is now looking forward to a very busy season, both in concert work and teaching.

As a member of the Faculty of the U. C. Extension, Mrs. Whitcomb gave the Half Hour of Music in the Greek Theatre at Berkeley, Aug. 27th to an unusually large and appreciative audience. She is already booked for several out of town concerts and will sing with the California Theatre orchestra at one of the Sunday morning concerts this season.

Besides her large classes in town, Mrs. Whitcomb will conduct the choral section of the Burlingame Women's Club for this season and also will teach in Burlingame one day a week.

Mrs. Whitcomb is also talented as a linguist, even ranking as one of the very few, if not the only American singer who has studied the Russian language. Her programs of Russian composers are always extremely interesting.

Evelyn Sresovich Ware, one of the most sincere and efficient teachers for beginners on the piano in this city, began the giving of piano lessons at a very early age which she has every reason to be proud. Two specially selected pupils of Mrs. Ware's are Alberto Frenze and Giacomina Liuzzo, whose portraits appear in another part of this paper and who are greatly in demand for radio concerts and public as well as private musical functions. Mrs. Ware has also become identified with the art of accompaniment inasmuch as she accompanies quite a number of prominent vocalists. She is doing much praiseworthy ensemble work specially in the nature of compositions for two pianos. Her ensemble and harmony classes show efficient training and intelligence of application. Mrs. Ware is an exponent of the Sherwood Music School. During Music Week another pupil of Mrs. Ware's, Elizabeth Coffinberry, made an excellent impression by reason of her pianistic work.

Karl Rackle will be in charge of our new Question department. He has recently opened a studio at 1330 Pine Street and is a pianist and instructor of note. He comes from Canton, O., and is a graduate of the New England Conservatory of Boston. He has been doing the down town Carnegie recital at Cincinnati, Ohio, and head of the piano department at Whitman Conservatory, Walla Walla, Wash. He has also made rolls for the Duo-Art. Since coming to San Francisco he has had to overcome a most discouraging condition piano work with Mrs. Frances Rock Shafter, a brilliant disciple of Leschetitzky. Mr. Rackle's career as a pianist has been particularly interesting from the fact that, owing to a fractured right arm in childhood, he has had to overcome a most discouraging condition of lesion in nerves and muscles.

MUSICIANS' CLUB DRIVE A SUCCESS

The drive for membership inaugurated by the Musicians' Club a little over a month ago has proved a big success. However, there is still room for a few representative musicians whose hearts are in the right place and who wish to help their colleagues in a worthy endeavor to organize the best element of the Bay region's musical profession and musical public. There is but one week left before the close of the drive after which the list that, owing to a fractured right arm in childhood, he has had to overcome a most discouraging condition of lesion in nerves and muscles.

Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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PRICE 10 CENTS

5,000 MUSIC LOVERS CHEER GADSKI AT AUDITORIUM

Greatest Ovation Accorded Any Single Concert Artist at Civic Auditorium in Years—After Conclusion of Program Multitude Crowds Around Platform Cheering and Not Content Until Diva Had Sung Eleven Encores—A Greater Singer Than Ever—Attendants Turn Out Lights Repeatedly, But Crowd Refuses to Leave Until Hour After Close of Concert

BY ALFRED METZGER

Notwithstanding lack of co-operation from the Gadski management in New York regarding satisfactory supply of publicity material such as large stands (posters) and so-called three sheets and comparatively brief time of preliminary publicity campaign E. O. Bondeson, Mme. Gadski's manager for California, had the satisfaction to see five thousand music lovers at the Civic Auditorium last evening, and in order to convince our readers that this was not written in advance, we wish to state that we postponed publication of this week's issue of the Pacific Coast Musical Review in order to include an authoritative record of the Gadski concert, especially as illegitimate and contemptible efforts are being made in Los Angeles to forcefully prevent her appearance there.

The writer has never personally witnessed such universal demonstrations of enthusiasm as were accorded Mme. Gadski by this audience of five thousand American music lovers. One of the strangest phenomena of San Francisco's musical life is the fact that although there are 50,000 people of German birth and German descent residing in this city, only a very small percentage are ever seen at a concert, and notwithstanding the supposition that they would turn out on an occasion like this, somewhat in the manner as our Irish fellow citizens turn out for McCormack, or the Scotch turn out for Harry Lauder, the writer saw hardly any people from the great array of German-Americans in the audience last night. Evidently our German-American fellow citizens are not among the concert-going element. Therefore Mme. Gadski's wonderful ovation was doubly significant. It proved beyond a doubt the contention that the American public regards a great artist from only one standpoint, and does not accept slanders and envious rivalries among managers as evidence for an artist's good standing in the country wherein he or she may reside.

The editor of the Pacific Coast Musical Review could not help but throw out his chest in pride, when one of our most critical concert goers came to us after the conclusion of the concert saying: "I don't always agree with you, and when I don't I always say so. But this time you didn't only state the facts prior to Mme. Gadski's appearance here, but you didn't go far enough. She is in greater voice than ever, and she is a greater artist than ever, and I haven't got over my surprise yet." And this was the consensus of opinion from the entire five thousand music lovers who assembled to do honor to the greatest dramatic soprano before the musical world today.

To make a confession the writer did not expect Mme. Gadski to be in as fine voice as she proved to be on this occasion. But one of the phenomenal features of this concert was the fact that the Diva's magnificent dramatic soprano rang out clearer, truer and more vigorously than ever. While in many respects the Civic Auditorium is a very poor place to sing in, on this occasion it proved adequate, for it gave Mme. Gadski's splendid vocal organ a chance to be heard in all its splendor and vigor. After the regular program had been concluded, Mme. Gadski sang the Cry of the Valkyries and when she finished one great

big shout went up and the audience crowded up to the stage. She had won everybody by the force of her irresistible artistry.

Mme. Gadski also retains the virility of her interpretation from the beginning to the end of her program. She opened with the aria *Dich Theure Halle* from Wagner's *Tannhauser*, and the clarity of her tones and intensity of emotional expression were immediately noticeable. You could feel the huge audience straighten up in their seats and being involuntarily drawn toward the artist. It was in every sense of the word a visible demonstration of the adage: "She came, She saw, She conquered." And the writer cannot help but feel a certain pride in the spirit of our musical public whose intelligence, sentiment and loyalty to the art does not permit its mind to be prejudiced by agitators and propagandists who use the opportunities given them by big names to gain publicity and serve their own selfish and unworthy purposes.



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When Margo Hughes, who shared in the honors of the evening, and who played in truly exquisitely artistic fashion, intoned the opening strains of the *Erkling* the audience by applauding showed it had not forgotten that Mme. Gadski introduced it to this wonderful song and made it one of the outstanding popular classics of the day in America. The only way in which to really appreciate the Diva's interpretation of this magnificent Schubert work is to hear her. You cannot possibly remember the variety of tone, the infinite emotional conflicts prevalent in her expression, the ideal enunciation and accentuation of her phrasing. Indeed, you have not heard the *Erkling* sung until you hear Gadski sing it. Some of the songs the Diva sang in English in which language she has gained great proficiency now. In one of her encores, we think it was *Bohm's Calm as the Night*, she sang the first verse in German and the second in English much to the joy of her hearers.

But the two greatest artistic achievements of the evening were the magnificent interpretation of Elsa's *Dream* from *Lohengrin* and Isolde's aria from *Tristan and Isolde*, both Wagnerian operas. Here the greatness of Gadski had full sway. In the one she was able to infuse all the tenderness and romance a young woman's heart is capable of, and in the other she put every ounce of dramatic fervor and passion. It was a demonstration of vocal mastery such as we personally had never heard before. We are more convinced than ever that Mme. Gadski is the greatest dramatic soprano before the public today, and that during her absence from the concert platform, NO ONE has taken her place. The Metropolitan Opera House is indeed lacking a great artistic ornament by not having the honor to hear an artist like Gadski in the dramatic soprano parts of the Wagnerian operas.

The Pacific Coast Musical Review is gratified to know that San Francisco gave Gadski the second greatest ovation she received since her re-appearance on the concert platform. The greatest ovation was given her at Carnegie Hall, New York, at the time of her first public appearance since the war, and since New York is her home where people know her best, it is gratifying to know that San Francisco gave her the second greatest ovation, although her reception in Washington, Milwaukee, St. Louis, Seattle and Portland was also most cordial and emphatically enthusiastic. In many respects San Francisco musical audiences are like those in Europe. They become almost frantic with enthusiasm when they admire an artist, and so on this occasion, when the five thousand people crowded around the platform at the conclusion of the program, they kept shouting names of songs they wanted the Diva to sing, and with her well known generosity and liberality she kept on singing until the lights were being turned out. It was one of the greatest personal triumphs accorded anyone identified with music in San Francisco and can only be mentioned in the same breath with the ovations accorded Alfred Hertz in protest against his leaving the city.

During the past week we have been sent some newspaper clippings from Los Angeles which seem to be intended to incite the public, the American Legion and the press against Mme. Gadski's appearance in Southern California. Just think! A few men combining to fight a woman on an issue that, if it ever had any cause for existence, which it never had, would in any event be a dead issue at this time. But it is remarkable how many misstatements, untruths and slanders people can invent when they are inspired by blind fury to do injury. However, the inexorable law of human nature never permits destructive policies to be victorious in the end. The American Legion, the Associated Press and the daily newspapers that are being unworthily used to serve personal spite and vengeance will eventually discover how they have been duped, and when that moment arrives retribution will be swift, for no American newspaper nor institution can sit calmly by when it becomes convinced that someone has abused its confidence and has been "putting something over on it." The day will surely arrive, and our "hunches" have usually been correct, when the

(Continued on Page 4, Col. 1)



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TWENTY-SECOND YEAR

OUR SYMPHONY CAMPAIGN

Although we did not expect any response to our campaign to ascertain public opinion regarding the retention of Alfred Hertz as conductor of the San Francisco Symphony Orchestra we were surprised at the interest aroused by our preliminary announcement. Although the Annual Edition reached the hands of the San Francisco and transbay subscribers only last Wednesday more than one hundred prominent concert goers and music patrons have volunteered their services to assist us in securing signatures from those who take the greatest interest in our symphony concerts. In order that there may be no misunderstanding, we wish to make it plain as to what our purpose is.

From fifty to sixty thousand people attend symphony concerts during the course of a season. The San Francisco Symphony Orchestra has reached the pinnacle of virtuosity under the leadership of Alfred Hertz. The distinguished conductor enjoys a popularity greater than that of any symphony conductor ever guiding the baton in this city. Every concert is practically sold out. Secretary Manager A. W. Widenham assured us at the beginning of this season that the season ticket sale as well as the amount of guarantees is greater this year than it ever has been before. This assures us that the conditions accompanying our symphony concerts are extremely satisfactory. That is to say, they are satisfactory to the public, including everyone who has the best musical interests at heart.

But somehow there is always somebody who wants to take the joy out of life. So in the midst of Alfred Hertz' popularity while all of us are enjoying the symphony concerts to our hearts' content, while students, teachers and artists revel in the enjoyment of our symphony programs, while Alfred Hertz, through years of patient toil has produced an organization second to none in the country, a handful of disgruntled people, who do not care more about symphony concerts than our music lovers do about jazz music, are deliberately conspiring to rob the musical public and profession of their greatest enjoyment. The Pacific Coast Musical Review, having during twenty-one years of its existence always championed the cause of the musical public and profession, for a long time to the detriment of its exchequer, wishes to ex-

press its appreciation by endeavoring to prevent this crime against the public.

But before the matter can be turned over to people who are able to concentrate public intentions, we wish to establish the attitude of the musical public toward Alfred Hertz in a manner that cannot be argued against and that cannot be denied. The only way in which it is possible to establish the opinion of the musical public is to give it an opportunity to express itself. And so we have since March of this year collected a list of ten thousand concert goers, whom we know to be regular attendants at the symphony concerts given in the bay region. We shall print ten thousand postal cards on which will appear the following lines: The undersigned is in favor of retaining the services of Alfred Hertz as conductor of the San Francisco Symphony Orchestra. This is to be signed with the name and address of the man or woman to whom it is addressed. In order to give all ten thousand concert goers an opportunity to express their wishes, we shall extend this campaign over a period of ten weeks, beginning December 1st and ending February 15th. If ten thousand replies have been received before the end of this period, we shall close the campaign before February 15th.

Now this is absolutely all the Pacific Coast Musical Review expects to do at this time. We are merely trying to get an accurate and dependable record of public opinion regarding Alfred Hertz as the preferred conductor of the San Francisco Symphony Orchestra from the very people who buy tickets to hear him. And no matter what anyone else may tell you, this is absolutely the only purpose of this campaign. Wild rumors are being circulated by people not associated with the symphony orchestra regarding great conductors who are supposed to have applied or begged for the position. There is no truth in these rumors. We have it on the best authority that nothing has been done to replace the vacancy which a half dozen prominent people intend to create in our musical life.

NOTICE TO SUBSCRIBERS

Owing to the fact that the Annual Edition of the Pacific Coast Musical Review was delayed last week, it is but natural that this week's, too, should suffer indirectly through such delay. In addition we intended to report the Galski concert in this issue, and since it did not take place until yesterday (Friday) evening it became necessary to print the paper on Saturday and mail it on Monday. So we trust our subscribers will pardon this delay. From now on the paper will be received on Saturdays as usual. To assure promptness in delivery we shall try to have the paper printed a day sooner than we used to do. Of course, as some of you will have observed, mistakes and omissions occurred in the Annual Edition. But under the circumstances such errors cannot be avoided, and we will try our best to make up for these mistakes in our regular editions. On account of the irregularities occasioned by the publication of the annual edition, some of the more important affairs of the week will have to be left over until next week, among these are: The Musicians' Club Dinner in honor of the Chamber Music Society of San Francisco; The concert of the San Francisco Trio and the Florestan Trio; The Pacific Musical Society's Luncheon at the Fairmont Hotel; The Downtown Association Luncheon in honor of Ferris Hartman and Paul Steindorff; The University Fine Arts Society Concert and Luncheon at the Fairmont Hotel; The Pacific Musical Society Concert; San Francisco Musical Club Concert; and other events as well as a number of personal items all of which will be included in next issue.

E. O. BONDESON KNOWS HOW

Everyone who attended the Galski concert at the Civic Auditorium last Friday evening was glad that so many thousand people responded to the announcement of E. O. Bondeson, a young manager who has just been added to the younger generation of impresarios on the Pacific Coast.

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The difficulties he labored under and the obstacles that have been put in his way are almost unbelievable. Nevertheless he evidently stands well with the press, for the publicity in the newspapers was as fine a showing, if not better, than most great artists have been able to secure on the part of their representatives. We are glad to say that Frank W. Healy congratulated Mr. Bondeson on his showing. If the other publicity such as stands, three sheets and similar material could have been obtained by Mr. Bondeson for distribution, the Civic Auditorium would have held twice the audience which means that it would have been crowded. Owing to the existence of a managerial trust representing a flagrant conspiracy in restraint of music on the Pacific Coast against both resident and visiting artists of which trust this paper possesses sufficient evidence to convince artists, music clubs and the musical public of its existence, illegitimate efforts are being made in Los Angeles to prevent Mme. Galski's appearance on the pretense of fake patriotism. The American Legion and the press is being used by private interests to fight a private battle. That the public of Los Angeles really wants to hear Mme. Galski is absolutely proven by the fact that such strenuous efforts are being made to prejudice the public against her. If the public did not want to hear Galski, why make all this fuss? Failure of buying tickets would prevent her appearance effectively. Now, if the public of Los Angeles wants to hear Galski they are going to do so, for E. O. Bondeson and his representative, Sherman Danby, in Los Angeles know how.

GADSKI CONCERT

(Continued from Page 1, Col. 3)

perpetrators of this injustice will find themselves confronted with a situation that will result in their ruin as surely as we pen these lines.

Mme. Gadski has added another leaf to her laurel wreath of achievements in behalf of American artists. She has given Margo Hughes, an Oakland girl, a place in the artistic sun. Since the public is forgetful in many respects, we like to remind our readers what Gadski has done for the artistic world of America. She introduced us to Frank La Forge and Edwin Schneider, at present two of the greatest accompanists, and the former one of the foremost composers of songs in the world. California has specially reason to feel satisfied with Mme. Gadski for she sponsored the artistic career of Maud Fay of San Francisco and Mabel Riegelman, formerly of Oakland, both of whom have attained a commanding position in the world of music. Now, Mme. Gadski brings out another Californian. Can it be possible that any California city could be so ungrateful and so inconsiderate as not to realize that this actual encouragement of Americans in music, cultivated long before any public necessity could make such action expedient reveals Mme. Gadski's real sentiments toward this country in unmistakable terms. We are convinced that the majority of the Los Angeles musical public wants to hear Gadski. Someone is trying to prevent it doing so because of personal antagonism toward the Diva. For a brief period such ferocity to defeat the will of the majority may prevail, but sooner or later the determination of the majority to see its wishes gratified will surmount every obstacle and the enemies of good music will have to seek safety in flight. Gadski has reason to feel proud of her San Francisco reception, and we feel sure it will be repeated in every city in California if the public is given a chance to express its admiration.

FAMOUS FRENCH ORGANIST AT AUDITORIUM

One of the really important musical events of the season will be the first and only recital in this city of Marcel Dupre, the celebrated organist of Notre Dame Cathedral, Paris, to take place at the Exposition Auditorium next Tuesday evening, November 28th. The fame of this great artist is world-wide and on his present tour of Canada and the United States he is everywhere greeted by large and enthusiastic audiences.

When Dupre plays the grand organ at Notre Dame, a little band of privileged folk gather around him in the spacious organ loft at the west end of the edifice. Sitting at the console with its five keyboards and tier upon tier of stops, he faces the immense church. Behind are the carved cherubins of the organ case and above tower the organ pipes. Dupre springs to his place, the genial face takes on a serious cast, the strong hands are spread over the keys and then the giant voices of the organ awake, thundering down the nave of the vast church in response to the distant chanting of choir. At the close of the service, Dupre is free to play anything he chooses, and he calls for requests, which are promptly answered, for his repertoire is absolutely unlimited.

There is a large demand for reserved seats at Sherman, Clay & Company's and the Auditorium Committee of the Board of Supervisors, under whose auspices the recital will be given, feels confident that there will be a large audience in attendance. Dupre's complete program is as follows: Fantaisie and Fugue in G minor (Bach), Noel, with variations (d'Aquin), Second Choral, in B minor (Caesar Franck), Variations on Fifth Symphony (Wider), Chimes (E. Bourdon), Prelude and Fugue in G minor (Marcel Dupre), Improvised Symphony.

The themes for this improvisation will be given to the organist at the time of its performance. From these themes he will select six, and will use them for the four movements of his symphony, including an Allegro, an Andante or an Adagio, a Scherzo or an Intermezzo, and a finale or Fugue.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

WHAT HAVE THE SCHOOLS TO OFFER

Resonance, Breathing, Relaxation—

There are hundreds of students who say that they know that the tone should be placed "high and front," but whose vocalization wobbles around without any sign of discipline, ideal, or knowledge of detail. There are also those who have a horror of the term "nasal," and because of this they use, almost exclusively, the oral resonance. The oral vibrations seem to slip back into the throat and bring about abundant crops of registers and tremolos; the voice becomes wooden, and the tone breathy. All this is because they fail to realize that nasal resonance is not nasal tone. Nasal tone results from a throat adjustment which shuts off the upper or nasal cavity. Nasal resonance is a result of the free vibration of the air in this chamber, which is one of the two opening into the pharynx. The principle of the double resonator is well known to organ builders and musical instrument makers; witness the shape of the violin. Fear of nasal tone has resulted in an avoidance of the nasal resonance. Study the speaking voices of your acquaintances, and you will find that nasal resonance is the real element of charm in their voices. Better still, listen to the unspoiled voices of children.

The effective voice is one balanced in due proportion as to oral and nasal resonance. It is not a fifty-fifty proposition. Your own good sense and taste will decide exactly how to blend these separate elements into a glorious compound of living, expressive tone, but your own good sense must, first of all, learn to recognize both as they may use one without the other. The latter may be understood as voice technique, as distinct from vowel technique, which again involves the question of balance and proportion, which, in turn, is a matter of breath support, direction and management.

There are so many things which interfere with nasal resonance, but once discovered through various relaxations, one may begin to promote the use of the greater breath pressures in order to increase the tonal intensities but always paying strict attention to the necessary relaxations. Nasal resonance may be said to be the most valuable element of the voice after phonation. Not only does it give life to the tone, but if used properly, it will assure a purity and a freedom from vocal faults such as registers, tremolo, guttural and nasal tones, that in time will enable the student to be sure of a correct vocal delivery.

Nasal resonance is quite prominent in many of the falsetto usages, but the study of breath support will enable the student to find the combined use of the other elements which go to make up effective, natural and therefore correct methods of vocalization. There it is! method. Relaxation, breathing, resonance.

For every pitch there is a corresponding size of air space which makes for resonance. The shape of this space has a great deal to do with the characteristic timbre of the voice. If we realize that our resonating spaces are peculiar in shape to the individual, just as noses and chins have an individuality, we shall see something of the fallacy of copying other voices. However, the size of the resonating space is a subject which should be understood, because a resonating space of a certain size gives greater and purer amplification to a tone of a certain pitch, and although it may give amplification to other pitches, it will be lesser in degree. A lengthy study of acoustics and physics as related to the voice is advisable, but impossible in a magazine article of this length. The statements given here are intended to help students to realize the need of relaxation.

The principal resonating spaces of the voice are the oral and nasal chambers. Vowels are made in the mouth and owe their form to the shape of the mouth, but certain qualities of the voice, invaluable to the singer, and their being in the vibration of the air in the nasal cavities. The sum total of the qualities we call nasal resonance.

Nasal resonance is the object of search, because without it the voice gets more and more wooden. If it were possible to present a formula in writing for nasal resonance, it would have been done long ago, but because no one has, is because the condition finds its being so deeply rooted in nature's inscrutable processes. The power is ours; let us use it to its highest development. It defies exact description; experience alone will prove the condition.

Now, relaxation of the muscular membranes of the pharynx, the soft palate, and the roof of the tongue are essential conditions to the operation of this power. Power it is, for not only does it give life to the tone, but it is a means of conservation of energy. Its use insisted upon will result in the even, one position scale. If used without throat or lower jaw vibrations, it will lessen and eventually cure the tremolo. But its greatest value is that it leads the student into a comprehension of new and unexpected powers. The individual, characteristic timbre of the voice will always remain "in chrysalis" without it.

It will be understood that there is a tuning mechanism of the voice. The adjustments of a part, at least, of this tuning mechanism may be observed without the aid of laryngoscopes or other mechanical contrivances. The observer should take position with a hand mirror so that the uvula may be seen, then, sing the upper octave of his scale. At the lower extremity of the scale, the uvula will hang down over the back of the tongue; at the upper extremity of the scale it will be drawn up out of sight. Now, this is but an experiment, but it proves the point that the soft palate is a part of the tuning device, and the inference is that relaxation is necessary for proper resonance, for the uvula is quite an involuntary muscle. The intrinsic muscles and nerves must not be hampered by extrinsic muscular action.

Also, it is a very good reason for learning to rely upon your own ear.

It is also very necessary to know that the falsetto tone is a very misleading use of the voice, but it has one very good use in that relaxation is usually an accompanying condition. The relaxation thus called for, combined with the supporting breath of the fundamental tone, is the real condition of efficient vocal usage. It is in evidence in sincere speech. In singing, one should avoid the falsetto, forcing, and adjusting the throat, for adjusting the throat brings about registers and many other conditions that destroy the chances of successful singing.

Even advanced singers are often unconscious of restraints and restrictions which prevent the realization of their possibilities in both range and resonance. The difficulty for the student lies in finding the restriction, and, having found it, if the student finds difficulty in removing it, it is usually because he is insufficiently developed to place the responsibility at the waist line. The mental demand goes forth, and if the waist line cannot support the demand, the throat and everything else begins to operate in order to deliver. The student who understands this will have but little difficulty in developing the waist line control. (See articles on breathing).

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WHAT S. F. AND PORTLAND CRITICS SAY ABOUT GADSKI

Leading Critics In Daily Papers Back Up Contention of Pacific Coast Musical Review That Madame Gadski Is in Great Voice and As Wonderful An Artist As She Ever Was—Ray C. B. Brown in San Francisco Chronicle Heads His Review: "Gadski Sings—Her Artistry Undiminished."

Lest our readers and friends in Los Angeles may think our estimate of Mme. Gadski's art somewhat over-enthusiastic, although we believe those who know us best repose the utmost confidence in our judgment, we herewith reprint some of the opinions of leading critics from San Francisco and Portland, Ore..

GADSKI NIGHT SHOWS SINGER IN FINE VOICE

Exquisite Limpidity of Tone Expressed in Schubert and Brahms Program Numbers

REDFERN MASON IN S. F. EXAMINER

It was a genuine Gadski night at the Auditorium. The diva was there in all her Wagnerian opulence; the music touched the peaks of Schubert and Brahms, and there was the inevitable crowd of worshippers. Several years have gone by since Gadski was last among us; but she returns with her gift of song unimpaired, if indeed, in the matter of spirituality, it is not bettered. What most impressed Madame Gadski's hearers was the exquisite limpidity of tone which she put into such songs as the Schubert "Ständchen" and Johannes Brahms' "Love is Forever." A long career devoted to the Wagner operas does not always make for the development of the qualities which are needed for the ideal interpretation of Lieder. But Gadski has manifestly been her own severest critic. Singing like that she gave us last night in the numbers by Schubert and Brahms could only come from one who pits her ideal high and is a past mistress of the art by which that ideal can be realized.

Dramatic and Lyrical

And the dramatic element was not less admirably employed than the lyrical. In the "Erlkönig" we had the well high perfect combination of both. I listened to the great song and compared the diva's reading with that of Lilli Lehmann and Schumann Heink. The result was in no wise a disappointment. Goethe's glorious words and Schubert's not less glorious music were interpreted with a beauty that was uplifting. Very wisely Madame Gadski used the German words in most of the classic Lieder. Not to do this, when the librettist is a poet of the first rank, is to provoke disillusion. But it was a pity that the songs in English were of such poor merit compared with the German songs. To pass from Schubert to Walter Kramer and Mrs. A. S. Kerry is an anti-climax. Surely Madame Gadski knows some of the better songs of MacDowell, Carpenter and Cadman. To choose so badly is to encourage belief in the idea which has long been gaining ground that it is the music publishers who dictate what songs are to be sung, not the singer.

SOWERBY SUITE NOVELTY SECOND SYMPHONY

"It Suggests Nothing of Deep and Serious Intend, but Rather a Deft and Reckless Humor"—Orchestra Has Become a Virtuoso Organization Under Alfred Hertz' Subtle Training—Brass Attains Finest Richness in Its Fortissimo

BY ALBERT ELKUS

San Franciscans who have attended the first three concerts of the Symphony series must have realized that the orchestra has entered upon its period of virtuosity. Each year has witnessed a patient and earnest effort to improve the units and amalgamate the whole, until there has now been formed a magnificent body of musicians reacting sympathetically and confidently to the impulse that animates the whole. This is what is sometimes contentmentally called "the soul" of the orchestra.

Now a virtuoso orchestra does not merely happen—it is not an accident, nor is it only an aggregation of fine instrumentalists. It is something that has to be most carefully nurtured, and its virtuosity does not evolve until each player thoroughly understands every part, player and, above all, the director. Routine and mechanism of course play their part, but in its essence orchestral expression is a communal effort of from eighty to one hundred human beings of varied temperament and individuality, all striving to present harmoniously the ebb and flow of those secret fountains from whence springs man's desire for expression.

I write of this because when I hear discussed rumors as to whether Mr. Hertz will or will not be here next season I wonder at the few who ask, "what will become of the orchestra when he is gone?" For it is a delicate substance, this esprit de corps, and under conditions diverse or hesitant it is easily dissipated. This should be made clear to all.

I revert, however, to last Friday's program. Beethoven—Symphony No. 4; Sowerby—"A Set of Four" (A Suite of

Ironies); Wagner—Prelude and Love Death from Tristan and Isolde.

The Fourth of Beethoven seems all ways to have been an unfavorable sister amongst the Nine—just why it is difficult to say. Perhaps the Third and the Fifth have by their weight and deep content overpowered it, or it may be that the thematic material and the general working out of the first and fourth movements (conceived as they were on chamber orchestra scale) have not so well endured transformation that the modern orchestra has imposed upon all the classic works. But the symphony contains some of the finest passages of Beethoven, and certainly the Adagio is one of his most uplifted and mature conceptions.

The storm center of the program was of course Sowerby's "A Set of Four," and it seems to have been productive of much animated discussion. This young American composer, whose works have attracted so much notice these last few years, has succeeded in producing a set of compositions full of interest and amusement. Now, a Suite of Ironies is that which the name implies,—that and nothing more. It suggests nothing of deep and serious intent, but rather a deft and so much more, and an abandon which refuses to be reverent before the accepted values of life. So to judge the composition from any viewpoint other than that of a *jeu d'esprit* seems to be attaching to it an importance hardly intended by its composer. One can say, however, that "The Set of Four" displays vitality, originality and penetration that impress one with a conviction that Sowerby has something of significance

(Continued on Page 7, Col. 2)

Sings Wagner Group

The Wagner group included Elizabeth's aria from "Tannhauser," Elsa's Dream and the Isolde narrative from the first act of "Tristan." They were finely done; but one missed the orchestra and the trappings of the stage for Wagner is of the theater and, no matter who plays the piano, the result is necessarily disappointing. In this case, the accompanist was an artist, Margo Hughes, well known to San Franciscans, for she is one of us. Few pianists of our day can vie with her in delicate art of musical evocation. She is that rare thing, an ideal accompanist.

GADSKI SINGS, HER ARTISTRY UNDIMINISHED

Famous Soprano Heard Here in Recital After Absence of Eight Years

RAY C. B. BROWN IN S. F. CHRONICLE

Madame Johanna Gadski's recital in the Civic Auditorium last evening was a demonstration of the enduring quality of great artistry. While eight years have passed since she last sang for us, that greater part of a decade has not weakened her command over the essentials of her art. The youngest of that glorious group of eighteen-nineties that contained Sembrich, Schumann-Heink and Melba, she maintains at 50 a regal surety in song. Artistry, once it is consummate, passes only with the passing of the instrument through which it is expressed. Madame Gadski's voice is still far from that dreary day. It has its points of weakness, but it responds pliantly and splendidly to the dictates of her will. It is today what it was twenty years ago—the purest type of dramatic soprano—clear, incisive and vibrant with the authentic emotional quality that awakens an answering thrill.

In Excellent Voice

It rang out commandingly in her opening aria, "Dich theure halle," and gave one assurance that one was to hear Wagnerian singing in its pure tradition. That promise came to fulfillment in "Elsa's Dream," the passionate lyric, "Steh' stille" and the heroic measures of Isolde's narrative. Only in one other number was that height of dramatic exaltation reached, and that was in "Der Erlkönig," read with vivid characterization and gripping tenseness. Her program held Schubert's "Ständchen," Walter Kramer's lovely "At the Last Hour," Mrs. A. S. Kerry's "My Love and I," Grechaninov's "On the Steppe," and Brahms' "At the Forge." That was not all, for the audience of some 3000 was moved to call for more and yet more, and the singer was gracious in her largesse of extras.

Her Attack Sure

Her command of tonal shading can be equaled only by the most expert of lyric sopranos, and her pianissimo tones are carried steadily to a tenuous whisper. Her phrasing has a smooth and pliant grace, and the contours are invariably clear. Her attack is delightfully sure, and her accuracy of pitch deserted her only once—when she essayed the cry of the Valkyrie. The points of weakness are in the breath control, which at times cuts short a sustained high note, and a lack of solidity in the tones of the lower register. It was a pleasure to shoring has a smooth and pliant grace, and the contours are invariably clear. Her attack is delightfully sure, and her accuracy of pitch deserted her only once—when she essayed the cry of the Valkyrie. The points of weakness are in the breath control, which at times cuts short a sustained high note, and a lack of solidity in the tones of the lower register. It was a pleasure to

GADSKI THRILLS WITH SONGS OF WAGNER

J. L. Whallin in Portland Journal

Mme. Johanna Gadski's recital at The Auditorium Monday night was an event that will be remembered by those present as one of the outstanding landmarks on their life's journey. Those having heard Melba, Nordica and other stars of that constellation will add to the list the name of Gadski. If they had not already done so. The audience was large and the Gadski years ago found herself in the wonderful music of Wagner and specializes in it. In the main her program was Wagnerian, with a few works of Brahms, Schubert and songs of American composers interwoven for variety and to show that she can do these, too, and beautifully. Included in this group was "My Love and I," by Katherine Glen of Portland, a song which merited a place on so magnificent a program. A storm of applause was loose when the singer stepped out from the wings onto the stage and gracefully took her position beside the huge black concert grand piano which furnished a striking background for the gold trimmed gown of flaming red. It was a thrilling welcome to the artist who only a few days ago started on her first tour after five years' retirement.

Elizabeth's aria from "Tannhauser," Schubert's immortal "Serenade" and his almost as well known "Erlkönig" composed the first part of the program, and no more would have been necessary to convince one that time has only made this big voice more glorious, more expressive and more flexible. "The Last Hour," by Walter Kramer, and "On the Steppe," that dramatic story of music by Grechaninov, Brahms' "Ständchen" and his "Von Ewig Liebe," were superbly sung, and after them several extra numbers, but Elsa's dream, from "Lohengrin," and Isolde's narrative, from "Tristan and Isolde," were the creations that unfolded the artist in her splendor. The prismatic voice poured forth in volume that grew and grew until it seemed of unlimited support. Mme. Gadski's extra numbers were Brahms' "Lullaby," Percy Kahn's "Ave Maria," Schaefer's "The Cuckoo Clock," and finally, for the grand climax, the thrilling "Battillery of the Valkyres," which the audience insisted on hearing twice. The very excellent accompanist was Miss Margo Hughes of New York. Mrs. Gadski and her party left for California last night after the concert.

GADSKI CORDIALLY RECEIVED EVERYWHERE

American Public True to Its Reputation of Admiring Art and Artists, Not Bearing Any Grudges and Always Being Chivalrous, Receive Greatest Dramatic Soprano Before the World With Open Arms and the Most Sincere Cordiality

BY ALFRED METZGER

The editor of the Pacific Coast Musical Review came to America thirty-three years ago, at the age of fourteen. He came here directly from school before he had any chance to imbibe European ideals. He never had an opportunity to make a living abroad, but he has achieved what he owes to the country of his adoption. From the moment he began to THINK in English he assimilated American ideals, and he believes that he has become AMERICAN with his whole heart and soul. During the war his entire sympathies were with this country and his editorial principles were published in the editorial columns of this paper at the outbreak of the war. With his whole energy he did everything in his power to contribute toward the winning of the war. He bought bonds and registered and would have become a soldier, if fate had decreed it to be so. And that is why one can expect of an American citizen.

But while we would give our life and worldly goods to defend the country of our adoption we also have become sufficiently American not to be able to HATE any more after a fight has been fought. The American people have no outstanding characteristics wherein they rise superior to any other nation in the world. First they respect women and refuse pointblank to fight them, and secondly they do not hear any malice or grudge after a fight is over. Anyone who does not possibly have the understanding principles of American national trait is not really American at heart.

And so we regard the controversy regarding Gadski's appearance in Los Angeles not an outcome of any patriotic feeling because there is no cause for

such patriotism at this time; at least not in this particular direction, but it is beyond a doubt a spiteful, contemptible, mean and underhand way of fighting against a distinguished artist, a lady in every sense of the word, and one whose life has already been interfered with by despicable slander and abuse and lies. One can hardly believe that there reside in a country like America people so small, so lacking in all sense of decency and refinement, so disrespectful to the courtesy due a great artist and woman, so unprincipled and blackguardly as to seek private revenge and spite against someone who has not done them any harm.

The Pacific Coast Musical Review can not believe that the people of Los Angeles who are so generous and so courteous and to whom the editor of the Pacific Coast Musical Review owes the deepest debt of gratitude, because of their cordial and hospitable treatment during the time of the San Francisco earthquake when he resided there for seven months, could possibly be in sympathy with this deliberate attempt to interfere with the legal and legitimate attempt to give an excellent concert in their city by an artist of world-wide reputation, the native of a country with which America is now at peace.

Mme. Gadski neither started the war nor killed any American citizens, and the cowardly attempt to ascribe to her expressions and actions, which are entirely foreign to her nature ought to be resented by every decent man and woman that claims to be American at heart.

(Continued on Page 7, Col. 1)

MAIER AND PATTISON TO PLAY TOMORROW

The concert at the Columbia Theatre tomorrow afternoon by the pianists, Guy Maier and Lee Pattison will positively take place as scheduled, starting at 2:45, is the announcement made by Selby C. Oppenheimer who says that both artists have spent all of this week in San Francisco, and are waiting to make their first bow to a San Francisco audience, tomorrow.

The premier of these two brilliant pianists was to have taken place last Sunday, and those who had secured tickets for their performance were keenly disappointed when they learned that the artists would not reach San Francisco in time to give their concert. The delay was occasioned by a desperate attempt on the part of Maier and Pattison to fulfill their engagement by resorting to an airplane, bringing them from Los Angeles after their appearance there Saturday night with the symphony orchestra, when they learned that a change of train schedules left no other method of transportation that could land them in San Francisco by 2:30 p. m. The heavy fog in Southern California, in which their plane was lost for four hours, was the cause of the delay.

For the sake of those who were disappointed last week, the program that will be given tomorrow by Maier and Pattison has been altered, and as it now stands includes the best numbers originally planned for their two appearances, and is, therefore, one of the finest programs for two pianos ever offered in any city. It promises to introduce these artists to San Francisco at their very best. As it now reads, the program is as follows: Scherzo and Fugue in A minor (Bach-Bauer); Variations on a theme by Beethoven (Saint-Saens); Barcarolle (Rachmaninoff); Pizzazzetti (Casella); Moy Mell (The Happy Plain) (Arnold Bax); Scherzo, Opus 87 (Saint-Saens); Coronation scene from Boris Godounoff (Moussorgsky-Pattison); Valse, Opus 15 (Arensky); Scherzo (Arensky); A Jazz Study (E. B. Hill); The Gray (Hilsky).

Both of them Americans, Maier and Pattison hold an unchallenged position in the musical world today as the foremost exponents of the rare art of two-piano playing. They were students together at the New England Conservatory, and later under Arthur Schnabel in Germany, and with the exception of the time both spent in service during the World War, have devoted themselves since their student days to perfecting their joint art. Their first public concert was given in Paris in 1919, after which they returned to their own country and were immediately acclaimed by the critics of New York and Boston. Since then their career has been a series of conquests wherever they have played. Their concert tomorrow is positively their only appearance in San Francisco this season.

PALACE OF FINE ARTS CONCERT

The second of the popular Sunday afternoon concerts being given in the new recital hall of the Palace of Fine Arts will be given by Rena Lazelle, soprano, Sunday, November 26th at 2:30 o'clock.

Miss Lazelle is an eastern singer who has come to San Francisco to be head of the vocal department at the Ada Clement Music School and who has already established her reputation as a concert singer. The program for next Sunday is designated as an American Historical program and shows the development of song-writing in America from early days to the present time. It includes various folk-songs as well as some rarely heard songs of the Eighteenth century. In the past month, Miss Lazelle has given this program with great success in Sacramento and at the Dominican convent at San Rafael. Miss Hazel Nichols will be the accompanist and will play a group of solos.

Miss Lazelle sang for the Philomath Club Monday afternoon, November 13th, and will sing on the Clement-Argetzic Sonata program, November 27th. Some of Miss Lazelle's pupils are already being heard in public. Emilio Gadian sang at a concert at the Public Library and also at the Emporium during Music Week and Miss Marguerite Toel will be heard at the Midday Musicales at the Kohler & Chase Building on November 28th and December 1st.

SWAYNE CLUB PROGRAM

The regular monthly meeting of the Swayne Club was held at the home of Miss May Carroll, 2527 Divisadero St. on Saturday evening, November 11th. Following is the program: Polonaise (MacDowell) Esther Hjelte; Papillon (Schumann) Mrs. Geo. Uhl; On the Wings of Song (Mendelssohn-Liszt) Hazel Land Scott; Etude D flat (Liszt) Miss May Carroll; Valse Impromptu (Liszt) Elwin Calberg; Prelude C major (Chopin) Etude C major (Chopin) Marche Grotesque (Sinding) Lillian Prater; Waltz op. 34 No. 1 (Chopin) Berceuse (Chopin) Scherzo B flat minor (Chopin) Aileen Fealy; Scherzo (Mendelssohn) Etude (Chopin) Ballade (Chopin) Miss Ethel Denny.

ELLY NEY TO MAKE S. F. DEBUT

Those who are waiting with pleasurable expectation to see and hear Elly Ney, the remarkable woman pianist who created so unusual an impression when she made her New York debut a year ago, will be interested in the following word-picture of the artist given by the musical critic of the Evening Mail:

"You remember when Heifetz made his debut that warm October afternoon in 1917? There was something of the same expectant air on Saturday when Elly Ney appeared.

"Trailing royal blue velvet that allowed only her bubbling blonde curls and her fine vigorous face to be seen, Mme. Ney began with the crashing chords of Beethoven's grand sonata for the 'Hammer-Klavier.' It has arid moments in the second movement, but Ney has the grand manner for these. She is real. She thinks, and when her intelligent attack turns to profound poetic feeling, she takes her listeners with her.

"Of course, Ney would make one think of Carreno, but there is even greater power. When she makes passages foam like cataracts in the sunshine there is the roar behind the ripple. When she caressed the melody from the andante favori, it was the giant being suddenly kind. . . . Elly Ney triumphed. She is distinctly the most significant pianist who has played here in many seasons."

Selby C. Oppenheimer is bringing Mme. Ney to the Coast for her first San Francisco appearance. Her opening concert here will be on the evening of December 12th, at the Scottish Rite Auditorium. Tickets are being sold at Sherman, Clay & Company. The program Mme. Ney will present will include two Beethoven numbers, the sonata, opus 111, and six variations, opus 34, as well as the famous Brahms sonata, opus 1, and numbers by Schubert and Bach.

QUESTION COLUMN

Edited By Karl Rackle

1.—What is a neume?—A. C. G.

Neumes were characters in a neumatic system of music notation before the invention of the staff. "The Neume" is the title of the annual publication of the graduating class of the New England Conservatory of Music in Boston.

2.—Why is the octave the most concordant interval?—E. W.

Because the ratio between the vibration rates of two tones an octave apart is 2:1. In other words, when two tones sound an octave apart the upper one vibrates twice as fast as the lower.

3.—What is a banjuke?—L. M.

An instrument combining features of the banjo and the ukulele.

4.—Who invented the piano?—D. E. S.

The credit is given to Bartolomeo Christofori of Padua who exhibited a piano e forte in 1711.

5.—What is a stencil piano?—P. B.

One which bears a name other than the manufacturer's—usually the dealer's.

FOURTH MAHLER SYMPHONY

A most attractive list of familiar numbers has been arranged for the Popular Concert to be given by the San Francisco Symphony Orchestra tomorrow afternoon in the Curran Theatre under the direction of Alfred Hertz. The program announced will be made up of the Prelude to Lohengrin, Grieg's Peer Gynt Suite No. 1, the popular William Tell Overture, Wagner's Rienzi Overture, the Pas des Planches from Glazounov's Ruses d'Amour and the Italian Caprice of Tchaikowsky. Louis Persinger and W. V. Fernal will be heard in the charming violin and cello obligato parts of the Glazounov number.

One of the most interesting programs of the season has been announced for the pair of regular symphony concerts to be given Friday and Sunday afternoons, December 1st and 3rd, the principal attraction being the first performance in San Francisco of Mahler's Fourth Symphony. This work, which symphony patrons will find to be quite a contrast to the First Symphony given last season, is in a light, gay mood, but invested with Mahler's customary elaborateness in orchestration. Although the Fourth Symphony is comparatively short and a small orchestra is used (there being no trombones or tuba in the entire score), the masterly use of the small instrumentation and the condensing of the really large contents into a small space, makes this work the most artistic of Mahler's symphonies. It aims to translate into music the childlike medieval poem describing the delights of heaven and contains many simple folk-song melodies. The general effect is that of a fairy tale, and is an expression of contentment and happiness seen half through the eyes of a child and half through the eyes of a mystical poet.

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The unique feature of this symphony is the introduction in the last movement of a soprano solo. This solo part will be sung by Mabel Riegelman, the well known concert and opera star. Miss Riegelman's achievements throughout the United States and Europe are known to all music lovers, and symphony patrons will undoubtedly welcome the opportunity of again hearing her.

The second half of next week's program will consist of the colorful Scheherazade of Rimsky-Korsakov, which is one of the most popular works in the modern orchestral repertoire. This combination of Scheherazade with the Mahler Symphony has been received with great interest by concert-goers, reservations for tickets having already been received from as far south as Santa Cruz and from Sacramento and Santa Rosa in the north.

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SASLAVSKY GIVES FIRST OF EDUCATIONAL CONCERTS

Ever since its foundation the Pacific Coast Musical Review has prided itself upon its fairness and square dealing toward everybody. Perhaps those with whom we did not always agree may not subscribe to this statement, but nevertheless those of our readers who are impartial and unprejudiced will bear us out in this contention. And so when we disagreed with certain guarantors of the People's Symphony Orchestra regarding the program of this movement, such disagreement did not involve a persecution of these events or of Alexander Saslavsky. And so we are ready to give the concert a fair hearing.

Like any orchestra it can not be expected that it exhibits the same artistic proficiency at the beginning of existence as it will after it has been playing together for years. And this must be taken into consideration when reviewing the first of the series of twelve People's Symphony Orchestra concerts. We believe Mr. Saslavsky at any rate is sincere in his intentions to add something to the musical life of San Francisco which he thinks will contribute to a better understanding of music. And what we think the most prominent feature in this addition to musical intelligence of the public is the pointing out and illustrating of the principle themes of a composition.

We unfortunately could only hear the Scotch Symphony by Mendelssohn, but it seemed to us as if the hearers were following the explanations of the conductor with intense interest, and as if they got a great deal of gratification from the fact that after having heard the themes detached from the composition they were able to recognize them during the course of the interpretation of the work. Also the explanation of the instruments which combine to make up the orchestra, and having the musicians

rise to show how these particular instruments look, is something that can not help but interest those music lovers who really have had no conception of the name and character of the individual instruments of an orchestra. However, in this instance it should be added that many a musician obtains a certain tone quality from a reed instrument, for instance, which another is able to improve upon considerably.

We also noted in the orchestra the addition of women, and the writer must confess that he was greatly pleased with the fact that Mr. Saslavsky is the first conductor to give our able women musicians a chance to play in professional orchestras. When it is difficult to obtain good musicians for an orchestra, women musicians come specially handy, but such artists as Miss Haight, cellist, Miss Swayne, harpist, Miss Mortenson, violinist, add strength to any orchestra no matter how efficient, and it is good to see a start made to combat prejudices that have altogether too long been permitted to stand in the way of our able women musicians. In England women have for some time been recognized to fill responsible positions in professional orchestras of national standing.

Considering the difficulties under which Mr. Saslavsky has been working, including insufficient rehearsals, difficulty in obtaining orchestral material and so forth, this first concert stands distinctly to his credit. And this paper does not wish to add to his difficulties. We believe he is sincere in his purpose, and if the public appreciates this sincerity it will endeavor to take advantage of this opportunity to secure a deeper insight into the mysteries that combine to make orchestral music such a delightful entertainment for professional and layman alike.

GADSKI CORDIALLY RECEIVED

(Continued from Page 5, Col. 4)

It is strange that these attacks hardly ever emanate from true Americans. They either come from the black souls of foreign born people, or from the hypocritical hearts of those who do not know the word American. And these same cowards try to involve the American Legion, as if the ex-soldiers of the American army could possibly sympathize with fighters of women and selfish minds whose spite, hatred and disgusting pretensions and patriotism are sickening to anyone who is used to employing honorable means in dealing with his fellow-men.

Mme. Gadski will appear in Los Angeles at the Civic Auditorium under the direction of Sherman Danby, personal representative of E. O. Bondeson, California manager of Mme. Gadski, on Monday evening, December 11th. The Pacific Coast Musical Review does not believe the rumors that the people of Los Angeles object to her appearance. They are not built that way. We furthermore are convinced that those who endeavored without success to interfere with Mme. Gadski's concert are inspired solely by selfish motives, have worked themselves into an almost insane condition of frenzy against her, are using falsehoods, invented material and ungentlemanly means to get their stories into the press, and have abused the confidence of the Associated Press writers to further their own selfish purposes. Fortunately the Associated Press has discovered their hypocrisy and insincerity and sooner or later they will be brought to book.

Mme. Gadski received an enthusiastic welcome in San Francisco. Her ovation was truly inspiring. Her concert at the Civic Auditorium last evening was the acme of vocal art. Her voice is finer than ever.

PAGEANT OF INDIAN LEGEND

In Mr. Lieurance's work of recording, he has sought out, when possible, the older Indians, but he is also much interested in the new generation of songs being developed by the younger Indians, many of whom combine the sentiment and background of tribal days with the intervals of the orthodox scale. Feeling, however, that it is the life of the earlier day, as depicted through tribal music, which is the most valuable, Mr. Lieurance is collaborating at present with Dr. H. B. Alexander, Professor of Philo-

sophy at the University of Nebraska, author of *The Pageant of Omaha* and *The Pageant of Lincoln*, in preparing a pageant on the legend which formed the inspiration of *By the Waters of Minnetonka*. This will be a very important and pretentious work, and the authors hope to make record, in the most interesting yet authentic way, of many tribal manners and customs which otherwise might be forgotten by a busy and progressive world. Mr. Lieurance will appear at Scottish Rite Auditorium under the management of Ida G. Scott next Monday evening.

SYMPHONY CONCERT

(Continued from Page 5, Col. 2)

to say, as well as the technical equipment with which to say it very well. The suite pays its respects to all of the harmonic, contrapuntal and scoring devices of these last years (Anglo-French influences predominating) and serves only to confirm that which might now be formulated as a contrapuntal axiom, —namely, that all voice leadings (whether simple, chordal, or even in dissonant blocks) are possible if only they are confidently and logically executed. In other words the so-called "duodecuple" scale or chord, perhaps achieves an independence from tonality that permits an impressionistic blend of sounds en masse. I am myself tempted to impose upon the suite the further irony—when is a dissonance not a dissonance?—and the question will assume its proper seriousness only to him who has experienced.

As to the ironies involved, they are probably of life and things and people and music. Grainger and Sowerby may have had many a laugh together, and tucked away in the score must be many a pleasantry, many a personality—and perhaps here and there a stoicism. So far as I could observe there appeared no bitterness. As a whole the suite is exuberant and mirth-provoking, subtle and cheerfully satiric, and there are moments which show Sowerby capable of a serious and perhaps even a tender expression.

Technically the work is a difficult one and one felt in its performance the same ease which was apparent in the "Oiseau de Feu" at the first concert.

The Prelude and Liebestod closed the program. As was to be expected, the performance was well nigh a perfect one, and never before has the brass of the San Francisco Symphony Orchestra attained such a richness in their fortissimo, as was evidenced in the two climaxes.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, November 20, 1922.—Vast circles, including the world of music and art, of philanthropic movement, army and navy, are mourning the death of Mrs. Michael J. Connell, one of the most prominent and brilliant women of Southern California, who died shortly after suffering injuries in an auto accident near Ventura yesterday afternoon, while motoring to San Francisco. Through the accident the Philharmonic Orchestra of Los Angeles loses their first vice-president, musicians and other artists a cordial patron, who with sympathetic encouragement has done much to further the cause of the beautiful in this city.

Mrs. Connell intended to join her husband in San Francisco from where they planned to undertake a fishing trip. Near Ventura a little boy who had been watching some autists making repairs suddenly ran across the road just as the Connell car approached. The chauffeur, Richard Hulme, in order to avoid striking the child, swerved aside. His car struck a rut and was projected over the embankment. The vehicle toppled over, pinning beneath it Mrs. Connell, who was unconscious as she was freed from the wreckage. At the Owsenmouth Hospital first aid was rendered after which the unfortunate woman was rushed by an ambulance to Los Angeles, but passed out before this city was reached as a result of basal fracture of the skull. She never regained consciousness.

With Mrs. Connell was her adopted six-year old daughter who was saved by the chauffeur who threw his arm around her, as both were hurled from the catapulting machine. Mrs. Eugene McLaughlin, a friend of Mrs. Connell, and first vice-president of the Philharmonic Orchestra, who sat next to Mrs. Connell, was thrown from the car, and escaped with slight bruises, but suffered a severe case of nervous shock. Her husband, Eugene McLaughlin, was with Mr. Connell and, together with the latter, arrived today by automobile from the northern city.

In the death of Mrs. Connell, Los Angeles loses one of its best known and most generous women who had taken a leading part in numerous charitable enterprises and civic betterment movements. Her work during the war was considered so valuable that Secretary of the Navy Daniels wrote her a letter of appreciation. She was the organizer and president of the Enlisted Men's Club here in the war period. So grateful were the men in uniform who benefited by her activities at that time that they presented her with a "round robin" of appreciation, signed with three thousand names. She was the first vice-president of the Philharmonic Orchestra Society, a director of the Children's Hospital and a prominent figure in many other public welfare organizations. Among her more recent contributions to charity was the organization of Castelar Creche on Castelar avenue, where babies less than a year old are cared for. The Creche, which is supported by private donors, is one of two or three institutions of its kind in the country. Mrs. Connell was president of the institution and one of its chief organizers.

The Connell Club at the submarine base at San Pedro is another enterprise which owed its existence to Mrs. Connell's philanthropic character. Homesick sailors from the Pacific Fleet find recreation and a home at the club here. Mrs. Connell also took a leading part in Red Cross work. Her contributions to Catholic charitable institutions were numerous and large. Mrs. Connell was born in Boston fifty-two years ago. Her maiden name was Miss Mary Agnes Keane. She was married in New York City to Connell in 1890. Following a honeymoon in Europe, the young couple took up their residence in Butte, Mont., where Connell laid the foundation for the fortune he now possesses.

The Connells moved to Los Angeles in 1900. The beautiful home which they built at 2307 South Figueroa street has been the scene of many memorable social events during the intervening years. Mrs. Connell was noted for her hospitality and charm as a hostess. Surviving her, besides her husband and daughter, Mary, is a niece, Miss Marjorie Welsh, of Santa Monica. Last rites will be held tomorrow, the 20th, in the morning. Few women have played so big a part in public, cultural and philanthropic life as Mrs. Michael J. Connell. And fewer still with such sincere interest in their altruistic work, with such heartfelt warmth of whole-souled giving.

But a few days ago Mrs. Connell was a gracious hostess at the annual reception given by the Board of the Philharmonic Orchestra. The winning warmth of her generous nature seemed to single her out in that brilliant assembly, a distinction she has always held in the estimation of the writer, ever since it has been his privilege to come in contact with this remarkable woman. Mrs. Connell, busy as she was, connected with many different movements, having to meet hundreds of people of importance, remembering her altruistic work with a deep sense of duty, yet never mistaking a word of appreciation, words that were not said superficially, but which showed that she had well weighed them, for they conveyed the fact that, in spite of her many-sided interests, she had full knowledge of the activities of her friends and co-workers. Many an encouraging word your correspondent owes to the woman whose kindly, humorously twinkling eyes are cleaving through those charming smile and virile headshakes would make feel better for having met her again, though it might have been but for a brief moment.

Of late much of her thorough interest was given to child-welfare, and centered in the Castelar Creche, where babies were cared for, mothers advised, good milk distributed. This work will go on, and perhaps, as a tri-



GERTRUDE ROSS

bute to the woman who inaugurated it, it should bear her name, as a memorial although this might not be to the likes of the late patron who gave so generously and so unselfishly. Strange is fate indeed. And still not so strange, if we could see the inner workings of the Great Law. So that the life of a little boy, running innocently across the road might be saved, this lover of children had to close her present life.

Brilliant playing marked the last pair of symphony concerts under Walter Henry Rothwell, when the Philharmonic Orchestra rendered the Scheherazade by Rimsky-Korsakov, director, and particularly Concertmaster Noack, receiving repeated ovations. The Smetana tone-poem, River Moldau, too, was played with striking success. Guy Maier and Lee Pattison performed the Mozart Concerto in E flat with the orchestra and with lovely effect. They, too, were many time recalled.

Maier and Pattison were to leave for San Francisco after the Saturday evening performance on the 10:15 night train, to arrive in time for their second Sunday afternoon program. Undaunted by the announcement that the Southern Pacific had discontinued this train, Impresario Behymer engaged an airplane. The rest of the story I am taking from a local daily.

Lost for hours 10,000 feet in the air and twice forced down furnished a rapid-fire succession of thrills yesterday the 19th, for Guy Maier and Lee Pattison, famous pianists on their way by airplane from this city to fill a recital engagement in San Francisco. They left Rogers Airport at 6 o'clock yesterday morning, trying to make San Francisco for a 2:30 p. m. recital in the Columbia Theatre at the Bay City.

Shortly after taking off, they were enveloped in a dense fog. Cruising blindly at a speed of 90 miles an hour, they sailed in a vast circle, unknowingly, over Southern California and the Pacific Ocean, both sea and earth blotted from sight. In desperation the pilot, after five hours, plunged into a sudden lift in the fog bank and made a hazardous landing in a mountain pasture near the crest of the Sierra Madre range, about 100 miles from Los Angeles. There Maier found a ranch house and telephone and called San Francisco. He said they would "hop off" again as soon as possible.

They did, but after several more hours of daring flying, they were forced to earth again at Tulare, according to advices reaching this city early this morning. They then abandoned their attempt to fly north by airplane and will continue their trip today by rail.

Sunday, November 26, Mme. Bertha Svedrofsky, violinist (the wife of Assistant Concertmaster Henry Svedrofsky), will play the Goldmark violin concerto as soloist in the Popular Concert of the Philharmonic Orchestra. Mme. Svedrofsky, who was a pupil of Professor Hubay, the great violin teacher of Budapest, already established herself as the leading woman violinist in the Southland with the playing of the Bach Double Concerto, together with her husband, under the baton of Alfred Hertz at the Bowl last summer. Mr. and Mrs. Svedrofsky will also be joint soloists with the orchestra in Pasaden and in other programs. Both are devoting part of their time to a few promising pupils.

Complete program announcements for this next Popular concert read: Wagner, March from Tannhauser; Beethoven, Andante cantabile con moto from Symphony No. 1; Tchaikowsky, Nutcracker Suite, op. 71a; Goldmark, Concerto for Violin, op. 28, Allegro Moderato, Mme. Svedrofsky; Brahms, Two Hungarian Dances, No. 5, No. 6, Arr. for Orchestra by A. Parlow; Weber, Overture, Der Freischütz.

At the following pair of symphony concerts, Conductor Rothwell will present the first symphony of Borodine, the Dukas scherzo tone poem, L'Apprenti Sorcier and the Mastersinger Prelude of Wagner. Paul Althouse, the Metropolitan Opera House tenor, will be the soloist. His arias have not yet been announced, as Mr. Althouse is still "on the high seas."

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John Charles Thomas, eminent baritone of luscious vocal quality and charming appeal as to interpretation and personality, opened the concert series of the Fitzgerald Concert Direction. San Francisco will enjoy this handsome baritone, who sings with such ease and equally good diction in several languages. His selections were greatly pleasing as what he gives he does with much warmth of feeling. He is a singer of fine versatility who touches his hearers which was proven by the numerous encores after each group. Technically he has few compeers. It was a big success this lyric baritone scored with his public who will undoubtedly welcome him back gladly at his second program announced for the 27th of this month.

Anna Louise David, the distinguished New York harpist, is meeting with a series of successes on her tour. She speaks exceedingly well for the American musician, as Los Angeles possesses several highly accomplished harpists, Miss David scored especially when appearing in joint recital with May Lora Lampert, where she displayed impressive technique, as well as that adaptability for duet work, which demands musicianship of strength.

Arthur Middleton, noted baritone, will be the soloist with the Woman's Lyric Club, our best woman's chorus here, during the first concert on December 1st at the Auditorium.

Arthur Wenzel, publicity-director for the Grauman Theatre, (very soon there will be four of them here), told me today that Ulderico Marcelli, of San Francisco, now here, I believe, working at the score of Aphrodite, a musical comedy, will be musical director-general at the Grauman Theatre on Broadway and Third, beginning this coming Monday. Very likely he will advance to the so-called Metropolitan Theatre, the fourth Grauman house, soon to open.

This has been a busy week, and I shall have to refer to its happenings in my next letter.

At the California Theatre the same bill and musical features are enjoyed as last week. This is due to a large extent to the Pickford film, Tess of the Storm Country, but so much is certain, that the musical attractions have proved on a par with the screen offerings. Conductor Elinor's principal orchestra feature is a charming and well-orchestrated Neapolitan Fantasy. Two more numbers are rendered during the daily triple schedule of concerts played by the fifty piece orchestra: Amaryllis, a Gavotte by Henry Ghys, rendered with much finesse, and a medley, called Syncopated Impressions. Next week's music includes the Finale of Tchaikowsky's Fourth Symphony, a solo by Elsa Grosser, concertmaster, and Bernice Freeman, assistant concertmaster, and a light opera fantasy. The coming program marks the first anniversary of Managing Director Fred Miller's innovation of "three concerts every day."

GRAVEURE TO SING EARLY IN DECEMBER

The cause of the sensational triumph in Berlin last summer of Louis Graveure, the famous Belgian baritone, was conspicuous at the singers' first concert in New York this month, according to the critics of that city, who declare that as an interpreter of the lieder he rose to heights not touched by any other singer of this day, both vocally and traditionally. His flawless German diction, which is as perfect as his English, was also commented upon.

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"He holds his audience completely under the spell of his superb art and magnetic personality," one of his San Francisco admirers was heard to say the other day, and she voiced the opinion of the many, both musical students and those who delight in fine singing, who never miss an opportunity to hear the great baritone when he sings here.

The Graveure concerts this season will be at the Columbia Theatre on December 3rd and 10th, where he is appearing under the direction of Selby C. Oppenheimer. Arpas Sander, a pianist of fine feeling and ability, accompanies him this season, and is also to contribute an instrumental solo at each concert. The program to be presented on December 3rd includes the following fine selection of songs that will display Graveure's versatile voice to the best advantage: Der Rauch (Joseph Marx); Mausfallen Spreuchlein (Hugo Wolf); Geduld (Richard Strauss); Trinklind (Erich Wolff); Louis Graveure; Western-Wynde (16th Century, Old English); Summer is a-coming in (12th Century, Old English); What if a day? (Thomas Campion, 15th Century); Flow thou regal, purple stream (Samuel Arnold, 17th Century); Louis Graveure; Legend of St. Francis (Liszt); Arpad Sander; Nocturne (Franck); J'ai dit aux étoiles (Paladilhe); La vague et la cloche (Duparc); Mai (Saint-Saëns); Louis Graveure; Pleading (Eigari); My Menagerie (Fay Foster); Mary (Richardson); Five and Twenty Sailormen (Coleridge-Taylor); Louis Graveure. Tickets for both Graveure concerts are on sale at Sherman, Clay & Co.

FERIR AND CHAMBER MUSIC SOCIETY

A more diversified program, one of rarer musical import and artistic value cannot be imagined than the one which the Chamber Music Society of San Francisco will present next Tuesday evening, November 28th, at Scottish Rite Hall. In this program of unusual beauty, the Chamber Music Society of San Francisco will have the co-operation of that eminent Belgian Viola Virtuoso, Emile Ferir, who will participate in the Mozart and Brahms Quintets. Regarding the playing of Mr. Ferir, the Boston Evening Record states that: "Emile Ferir stands supreme among Viola players in the world."

The Mozart quintet is one of the old master's most exquisite numbers. It is the same work that the London String Quartet with the assistance of Nathan Firestone played at one of the Chamber Music Society's concerts last winter. It was at that time, so thoroughly appreciated that, upon frequent requests, the organization determined to comply with the wishes of the public and repeat it. The String Quartet of the Chamber Music Society will be heard in two movements of the Debussy Quartet which is a work of inspiration containing the mysticism, veiled illuiveness and atmospheric moods for which the works of this composer are famous. In the Brahms Quintet, a masterpiece of magnificence, of great profundity, massiveness and ingenuity, this aggregation of players, with Emile Ferir, will have ample opportunities of revealing their many excellencies. This work is seldom performed, therefore concert devotees of this decade will find it a most interesting novelty.

Seats for this event can now be obtained at the box-office of Sherman, Clay & Co. and on the evening of the concert at Scottish Rite Hall.

John Smallman announces that on account of a conflict in dates he has postponed the concert which he had planned to present on December 7th to January 12th. It was discovered that Philharmonic Orchestra had an out of town engagement on December 7th and Calmon Luboviski, violinist who is to be the assisting artist would not be available. The concert will be carried out according to Mr. Smallman's original plans as he finds the interest so keen among the composers in submitting their songs to him, he feels that by January 12th he will have an unusual selection. He has chosen three from the number submitted: "Circles," by Mrs. Hennion Robinson; In the Lodge of the Sioux, by Homer Grunn, and a new song by Arthur Farwell.

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BRILLIANT OPENING OF NEW YORK OPERA

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Other Items of Interest.

BY ROSALIE HOUSMAN

The most important social as well as musical event is always the opening of the opera season, and every other concert program is of subservient interest. It is a Gala Occasion (notice the Capitals) when the Golden Horseshoe glitters, and the sparkle of the jewels of the audience match the brilliance of the performance. This season two new stars of great magnitude are established on the horizon and as Signor Gatti-Gasazza is a courtly man, he gave place aux Dames, and it was Mme. Maria Jerizta who, in her wonderful performance of La Tosca, opened the season most brilliantly. With Scotti and Martinelli, the performance was in every respect a great one, which was most enthusiastically greeted by the fashionables and musicals in attendance. If possible Mme. Jerizta's voice was even more expressive than last season, and her acting of the role superb. The support she received was worthy of her own splendid work. But the most interesting operatic item of the week was the revival of Strauss' Rosenkavalier in which Mme. Jerizta was the page-Octavian; Miss Easton, the Hofmarchallin; and a newcomer from Munich—Paul Bender—was Baron Ochs. I take it that the story, with its heavy German comedy, is well known, as it was frequently done at the Metropolitan, with Hempel, Ober and Goritz, and was directed by our own Hertz. Though I never saw that performance, I can imagine its sparkle. Of this one, I can say that it was in every way brilliant, and I have even heard comments of its being more delightful than the other. I can imagine nothing more lovely than Miss Easton's impersonation of her role with all the dignity, the charm, and finesse of the great lady whose music she sang with vocal purity, perfect diction, (I did not lose a word) and with the sparkle of old Vienna. Her superb team work with Mme. Jerizta all through the first act, which they literally uphold, was splendid, their voices blending and contrasting and thoroughly in tune with the light delicacies which characterize their parts. Mme. Jerizta's versatility in the role of the page was amazing after her Elsa, Tosca and other parts. The first thing which must have struck many of her admirers was the wig. We have become used to her glorious golden hair, and this is her first appearance as a boy. She is particularly clever as the page, passionate in the first act, exquisite in her white satins as the Rosenkavalier, and in the last showing a keen sense of humor in her masquerade with the Baron. Her voice was lovely, expressive and as radiant as her own growing personality. Of Bender, the new baritone, one cannot speak too highly. He has a noble voice, is a very clever actor (he was deliciously funny as the Baron), and he sings freely and well. He will be a very useful member of the ope—a and is anxious to see him in Wagnerian parts. Schutzendorf, also from Munich, "debutted" in the opera, and did his small part remarkably well. Sundelius in the exciting music of Sophie was a joy to eye and ear. Small parts were delightfully done. Space does not permit me the pleasure of enumerating them all. The orchestra, under Rodaensky, was remarkably flexible, and sustained its share of the opera in splendid fashion. In the language of the galleries it was some performance.

Among the other trumps which Gatti held out to the opera lovers of New York was Chaliapin's Boris and Mephistophe which, according to reports, were stupendous performances well cast and superbly sung. I shall be glad to tell of personal reactions when I see these performances in the near future. Dori, in L'Amore Del Tre Re, Matzenauer in Samson—all these filled the opera house to overflowing, and have put the high lights into the musical season of 1922-1923.

At the Aeolian Hall concert of the New York Symphony Sunday, Nov. 12th, a new work by Rosario Scalo was produced. He is an Italian, now a resident of New York, and is teaching composition at the Mannes School. His music is liquid, tuneful and well made, and he is apparently not in sympathy with the music of Young Italy, of the present. It is a Concerto Grosso—though the official title is Suite. It was easy to listen to end enjoyed; the soloist of the day was Alfred Cortot, whose playing is the perfection of tonal color and warmth, the playing of a romanticist. He did the C minor concerto of the late Saint-Saens and did it most beautifully. It was an enjoyable afternoon.

On the Philharmonic programs the novelty was by a Serbian, Alez Savine, although now a New Yorker by adoption. It was called Golgotha and is a symphonic poem, based on a Serbian story. From the title one judged it relative to the Christ story, and though musically expressive, it was not especially great music. It was well done. The rest of the program, the Tschakovsky fifth, Beethoven's variations of Mozart's theme and the Brahms Tragic overture were muchly applauded.

The important recitals of the week were Calve and Hofmann, the one filling Carnegie, the former Aeolian Hall. Both recitals were on Saturday afternoon, Nov. 18th, and both thrilled their audiences. Hofmann, in fine form after his return from abroad, played a classic program, with a warmth of tonal beauty which, I think, had been absent from his work with the past few seasons. He excited his audience to a great pitch, and responded to the demands of the flappers for innumerable encores.

Calve, at Aeolian, completely filled the hall, and thrilled her old and new admirers with the nobility of her singing, her remarkable personality, and last, but not least, gave them the Habanera from Carmen, which, which no one could be complete. One can go on, ad infinitum, to rave about her, and her fasci-

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nating personality, as well as her infinite variety. Calve is always herself truly the best tradition of the singer's art, and a joy to hear, and see. Her voice is glorious, radiant, and an unforgettable experience.

A new organization, the City Symphony, held its first concert Saturday evening, Nov. 18th, at Carnegie. The orchestra has wealthy backers, among whom are Mrs. Coleman du Pont, and other influential New Yorkers and their praiseworthy object is to found an organization of real merit, and to have the price of the concerts within the purse of the average citizen. A distinguished list of soloists have been engaged, and in Dirk Foch, a Hollander, they have found a good routine conductor who may, as time goes on, prove to be more. He is little known to the public here, and that is more as composer than as conductor. The first program was an ambitious one including the Frank D minor and the Poeme de l'extate of Scriabin. The general reviews were very commendable. I shall take pleasure in reporting more in detail on their next concert. They plan two series of twelve each at Town Hall and Carnegie, as well a popular one, to be given at the rejuvenated Manhattan Opera House.

Patricia Morbio, soprano and diseuse, gave the first of a series of three costume recitals at Knabe Hall, Kohler & Chase Bldg., on Thursday evening, November 23rd. The remaining two events will be given at the same on December 18th and February 21st. These events are given under the direction of Ida G. Scott and represent programs which consist of songs and readings given in costume by Mrs. Morbio with appropriate piano interludes played by Mrs. Steward. A large audience thoroughly enjoyed the event.

Mme. Rose Reida Cailleau had the satisfaction to find some of her pupils scoring decided individual successes during music week. Miss Margaret Mack, soprano, gave a program at the St. Rose Academy, accompanied by Miss Gladys Boys, on November 8th. She sang songs by Puccini, Spontini, Curran, Loehr, Leichter and Waller, and responded to three encores. Another soprano, Mrs. S. Rogers, sang at the Auditorium on Saturday, November 11th with organ accompaniment. Mrs. Rosenberg being the organist. Another pupil Miss Corinne Keefer, contralto, sang at the First Presbyterian Church, Oakland, and was immediately engaged as soloist for that choir. Miss Reida Marie Cailleau acted as accompanist for the young flutist and Miss Phyllis Young at the Auditorium on November 10.

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The College of Holy Names of Oakland presented the following program, given by pupils of the College of the Holy Names School of Music on Wednesday evening, November 22d, in honor of St. Cecilia:
Song of Harvest (A. Czibnika), College Glee; Angelus (H. Renie), Harp, Lalitte Costigan; En Automne, op. 36, No. 4 (Moskowski), Eleanor McAllister; (a) Ase's Death (b) In the Hall of the Mountain King from the peer Gynt Suite (Grieg), Piano I—Colette Traversa, Piano II—Lalitte Costigan; A Birdland Symphony (Richard Kieselring), High School Glee; Arabesque (Debussy), Harp, Margaret McCarran; Serenata (Moskowski), Ensemble; First Violin Marie Murray, Irene Kilgore, Helene Ponz; Second Violin Helen Slattery, Margaret Breier, Angelica Allario; Harp Lalitte Costigan; Piano, Mary McCarran; Rhapsody op. 79, No. 2 (Brahms) Nadine Breier; Ophelia's Prayer (August Niel), Violin, Marie Murray; Piano, Angelica Allario; Valse (Arensky), Piano I, Bernice Kisich, Piano II, Dolores Gaxiola; He, Watching Over Israel (Mendelssohn), Holy Names Treble Triad.

Claire Forbes Crane, pianist and Melba French Barr, soprano, presented a joint recital for the University Fine Arts Society on Friday afternoon, November 24th, in the Ballroom of the Fairmont Hotel. They also appeared at the Shakespeare Club of Pasadena on Tuesday afternoon, November 21st, where they were given an ovation. Claire Forbes Crane will appear in an invitational recital alone, at the Trinity Auditorium on Tuesday evening, November 28th, when she will present a most unusual program of classic and modern selections.

Doris June Struble, will be the soloist with the Pasadena Institute of Technology Band on Saturday evening, November 25th at 8:00 p. m. when she will present some of the cantillations and drama sketches which have made her so enthusiastically received wherever she has appeared. Some of her important appearances after the first of the year include, The Eboli Club of Los Angeles, The San Pedro Woman's Club and the Pathfinder Club of Compton.

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ASSOCIATION OF HARPISTS

On Monday afternoon, November 6th, Annie Louise David, harpist, of New York, established in this city a branch of the National Association of Harpists. This organization, which was founded in 1919 by William Place Jr., in New York City, is advancing the cause of the harp as a solo and orchestral instrument, and creating a greater demand for harpists. The aims and purposes of the National Association of Harpists are of vital interest to every harpist whether they be professionals or students. Carlos Salzedo is president of the New York Branch. Though the attendance at the first meeting in Knabe Hall of the Kohler & Chase building was not large, there were about a dozen enthusiastic harpists present and there are prospects of doubling the number at the next meeting which will take place in the San Francisco Musical Club's studio, Kohler & Chase building, on Tuesday afternoon, November 28th, at 2 o'clock, to which all harpists are cordially invited. After reading the Constitution and by-laws Mrs. David, the distinguished guest of honor, presided over the election of officers by ballot, the result being as follows: Marie Hughes Maquarrie, president; Miss Marie Dillon, vice president; Mrs. Harold Hendee, secretary, and Edna Waeeler Ballard, treasurer.

GADSKI TO SING FOR CITY

Just before going to press we hear that Mme. Johanna Gadski has been engaged as Soloist for an all Wagner program to be given by the San Francisco Symphony Orchestra, under the auspices of the City of San Francisco, Saturday evening, December 9th.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 9

SAN FRANCISCO, SATURDAY, DECEMBER 2, 1922.

PRICE 10 CENTS

MAIER AND PATTISON'S REFINED ENSEMBLE GADSKI TO SING WITH SYMPHONY FOR CITY

Two Artists With But a Single Soul—The Last Word in Two-Piano Playing Fusion of Two Individual Artists Into One Musical Purpose
—Select Program of Rare Compositions Heard in a Manner Impossible to Improve Upon—Pianistic Chamber Music in Its Highest Form

BY ALFRED METZGER

The Two Piano Concert given by Maier and Pattison at the Columbia Theatre last Sunday afternoon under the management of Selby C. Oppenheimer, was beyond a question one of the rarest artistic performances ever heard in this city. Hardly any of us who had the good fortune to be among those present had heard anything like it nor anything that conformed to a higher degree to the most refined artistic principles cultivated by the few who can not compromise. The Columbia Theatre should have been packed, and regarding the local advertising no fault can be found with Mr. Oppenheimer, for his announcements were ample and interesting.

But we must again call attention to the fact that a page or two shortly before the appearance of distinguished artists, with whose names our musical public is not familiar, is not enough to arouse universal interest. To actually make an artist known prior to his appearance in this section of the country requires a persistent and consistent campaign extending over a period of at least a year. It is not necessary to advertise extravagantly during such year, but it is absolutely essential to educate our public to become thoroughly convinced of the merit of an artist—his style, his individuality, his specialties, his particular superiority over others, his successes at home and abroad and the nature of his programs. During the course of a year much can be accomplished, and if our musical public had really understood the high artistic proficiency of Maier and Pattison, the Columbia Theatre could not have held the crowd.

The Pacific Coast Musical Review will continue to wage this campaign for the attainment of proper recognition of deserving artists until someone will take the trouble to try our proposition. And sooner or later this will be done. If it is, every deserving artist properly introduced will appear before crowded houses. In the meantime Messrs. Maier and Pattison have thoroughly established themselves in the good graces of our music loving people, and their future visits will meet with universal approval. Owing to the wealth of musical performances, it was impossible for us to hear the entire program. However, we were able to hear enough to obtain an accurate idea of the remarkable work these two virtuosos in ensemble playing are doing. It was impossible to detect any conflicting variety of interpretation while the two artists were playing.

It is really very apt to call them two artists with but a single soul. Their technique is as perfect as it is possible to be and they have learned the art of sinking their individualities into the work at hand in a manner that is so thoroughly craftsmanlike as it is wonderful to behold. To say that the two pianos sounded like one is to express a fact that will not be denied by anyone who heard these two musicians. But it is not only uniformity of technical execution that hand us to marvel that in so thoroughly pianistic it is furthermore the absolute uniformity of ideas, phrasing, tone quality, touch, pedalling and artistic conception. Hitherto we had not thought it possible that two pianists could play together with such absolute ensemble as these two musicians did. To have missed their performance is a loss that can never be repaired for it is only possible to hear such performance at rare inter-

vals, and to miss one of these is surely to sustain an irreparable artistic loss.

One of the specially delightful features of this performance was the absolute equality of touch and phrasing. When one of the artists for instance began a chromatic run or scale and the other finished it, it sounded as if one artist had performed the entire phrase, and so it was in every instance where the two pianos had responses. Up to last Sunday morning we had not thought such perfection of piano ensemble work possible.



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And now we regret that we are not able to hear any more of it for some time to come. The program which had been revised was as follows: Fantasie and Fugue in A Minor (Bach-Bauer), Variations on Theme by Beethoven (Saint-Saens); Barcarolle (Rachmaninoff), Puppazetti, Serenade, Berceuse, Polka (Casella), Moll May (The Happy Plain) (Arnold Bax), Scherzo, Op. 87 (Saint-Saens), Coronation Scene from Boris Godounoff (Moussorgsky-Pattison), Valse, Op. 15 (Arensky), Scherzo (Arensky), A Jazz Study (E. B. Hill), The Orgy (Iljinsky).

First Time in Musical History of United States When Distinguished Artist of International Reputation Is Engaged by Municipality—San Francisco Also Has the Honor of Engaging a Symphony Orchestra For Series of Concerts for the First Time

BY ALFRED METZGER

A short time ago Mayor James Ralph Jr., the Board of Supervisors of the City and County of San Francisco, the Auditorium Committee of the Board of Supervisors, Emmet Hayden, chairman, placed themselves upon the pages of musical history in the United States by being the first to induce a municipality to engage a regular symphony orchestra for a series of concerts. The City of San Francisco is giving five symphony concerts for the people, who otherwise are not able to attend the highest form of

And now right on top of this triumph the Mayor and Board of Supervisors and Chairman Hayden engage Mme. Johanna Gadski, the world's greatest dramatic soprano, as soloist for the second of these orchestral concerts in conjunction with the San Francisco Symphony Orchestra under the direction of Alfred Hertz. They have here, too, the satisfaction to know that as far as is known no municipality ever engaged a distinguished artist in the United States. In Europe such events are not rare. But in the United States this has never been done before. And the people of San Francisco, who are benefitted by this action of the Mayor and Supervisors, have the satisfaction to know that nowhere else can they hear such an orchestra, such an artist and such a conductor at the unbelievable low price of twenty-five and fifty cents.

While there are, of course, a number of dollar seats, there are after all thousands of the lower priced seats, and everyone really desirous of hearing a concert such as is rarely heard anywhere in the world should go at once to Sherman, Clay & Co., where the ticket sale is now in progress, and reserve his or her seat before it is too late to make reservations. It is safe to say that when over five thousand people attend a symphony concert, without a soloist, during one of the severest rainstorms in the year, more than ten thousand people will clamor for admission when both the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, and Mme. Johanna Gadski, the world's greatest dramatic soprano, hold forth at one time.

It would hardly seem possible that there could be another feature likely to attract thousands of people than the two already mentioned, but there is still another attraction, namely, a Tchaikowsky-Wagner program. If you want to make the heart of the average music lover throb with joy just tell him that the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, is going to give a Tchaikowsky-Wagner program. While Mr. Hertz was in Los Angeles twelve thousand people attended the Tchaikowsky-Wagner program. In San Francisco either a Tchaikowsky or a Wagner program has been able to pack the Curran Theatre to capacity. And now in addition to the orchestra itself and a world renowned soloist there is also the Tchaikowsky-Wagner program to pack the house.

If you never have heard the Wagnerian arias sung by Mme. Johanna Gadski, you never have heard a Wagnerian soprano interpret them as they should be interpreted, not at least during the last twenty years or more. Elizaeth's aria from Tannhauser and the Tristan and Isolde aria are sung by Mme. Gadski in a manner that can not be surpassed. It is so rarely that these arias are heard with full orchestra that no one who really enjoys this form of musical interpretation will stay away. If health permits, for the financial part of the enterprise, as far as the individual music lover is concerned, is so insignificant that it can not possibly form an obstacle. The complete program which will be found upon another page of this issue is a very creditable one and well worthy of whole hearted support.

musical performances, because of the high price of admission. Thanks to the action of the Mayor, the Board of Supervisors and Emmet Hayden, to whose enterprise and enthusiasm the project is really to be accredited, everyone in San Francisco, rich or poor, who wants to hear the best of music presented in the best possible manner, is able to realize his wishes or dreams this season.

That Mr. Hayden's judgment was based upon a firm foundation was evidenced by the fact that notwithstanding a heavy rainfall over five thousand people attended the first of the series.



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TWENTY-SECOND YEAR

THE CLAN OF HATE

There are people in this world who accomplish things and thereby make themselves useful and because of their conviction that they have done their duty they are fairly well contented. Then there are people who are not able to accomplish things, thereby failing to make themselves useful and consequently, not having done their duty, gradually become discontented. This discontent with themselves and the world at large causes them to interfere with successful people by misinterpreting the former's motives and eventually force themselves into a condition of hatred toward anything, that does not agree with their own view of things. Finally this condition of dissatisfaction and envy towards those who meet with success, notwithstanding the stubborn efforts of their opponents, results in a cultivation of hatred that embitters the lives of unsuccessful people and degenerates into a passion for destruction which seeks revenge on anyone who opposes the spread of hatred. These people, solely inspired by a desire for revenge, gradually work themselves into a frenzy of stubborn skepticism wherein they refuse to do justice and suspect everyone opposed to their view of unworthy motives.

Such people constitute the Clan of Hate, and they are directly responsible for any trouble that may be sowed and reaped in this world. They hate everybody and everything. They hate you, because you are not of the same religion as they are. They hate you, because you happened to be of a different nationality than they. They hate you, because you are not of the same color as they. They hate you, because you wear your hair bobbed. They hate you, because you smoke cigarettes. They hate you, because you happened to be innocent of any wrong they have accused you of. They hate you, because you happen to be a musician. They hate you, because you do not permit them to regulate your mode of living, your likes and dislikes according to their dictation. And because this hatred has poisoned their souls to such an extent as to embitter them against everybody the endeavor to convince everyone to adopt their own views and in this effort nothing is too unworthy, nothing too mean, no falsehood too unworthy and no attack too unfair.

Therefore, we believe it to be appropriate to call these people The Clan of Hate. As long

as they embitter their own lives and poison their own systems no one cares, but when they endeavour to interfere with the enjoyment of people who believe in a constructive policy rather than a destructive one they should be opposed. For this reason the Pacific Coast Musical Review looks with disfavor upon the efforts of the Clan of Hate to interfere with the pleasure of the concert going people of San Francisco by endeavouring to dictate to them as to what music they should enjoy and which symphony conductor they should like. And since the Clan of Hate expresses itself vociferously regarding the things it doesn't like, we think it only fair that the thousands of music loving people have a chance to express themselves as to what they like. And so we have begun mailing out and distributing postal cards on which every concert goer is able to express his preference for Alfred Hertz as symphony conductor, if he or she really enjoys our symphony concerts as they are given at present. When we have secured such opinion we shall undoubtedly have in our possession a reliable record of the attitude of our music loving public of San Francisco, Oakland, Berkeley and Alameda toward Alfred Hertz and the San Francisco Symphony Orchestra.

REDFERN MASON IS WRONG

The writer regards himself as a staunch friend and admirer of Redfern Mason, musical editor of the San Francisco Examiner. He believes him to be sincere, conscientious and well informed on musical subjects. But when he says in the San Francisco Examiner of November 30th that: "It is also generally known that if Hertz chooses to stand pat he can split the town. But those who care most for him hope that he will not look for re-engagement, but retire with dignity," we most emphatically disagree with him, for then he positively convinces us that he does not know anything about American principles, nor the foundation upon which the American government rests. Mr. Mason might just as well ask President Harding to resign, for as long as he continues to stand pat he can split the nation on vital questions.

As long as human nature remains what it is today there will exist differences of opinion on every subject, be it social problems, legal problems, political problems, commercial problems or artistic problems. The only possible way in which to secure the happiness of the majority is to permit that majority to have its way. Mr. Mason is in favor of depriving sixty thousand music lovers in the bay region of the enjoyment of listening to symphony concerts directed by Alfred Hertz, because a half dozen wealthy society people do not like him personally. If there is to be a split, should Mr. Hertz listen to the 60,000 music lovers or to the dozen society people? There is but one answer to this question. Mr. Hertz would be the worst kind of an ingrate if he permitted the half dozen society people to deprive the sixty thousand music lovers of their enjoyment for which they are willing to pay. We are surprised that Mr. Mason has been fooled into such a wrong view of the question.

ARCADIA TO BE CONCERT HALL

Manager Selby C. Oppenheimer has just concluded arrangements which will give him the exclusive option on certain nights and Sunday afternoons of the Arcadia Pavilion at the corner of Edwy and Jones Streets, which will make it possible for him to use this attractive Auditorium for concert purposes. The Arcadia will seat approximately twenty-five hundred people, and its dedication to concert purposes makes possible the presenting of the world's foremost singers and instrumentalists at a scale of admission prices within the reach of all.

The Arcadia itself is a most attractive hall, acoustically it is said to be extraordinarily good. It is equipped with comfortable chairs, and a balcony each seat in which commands an unobstructed view of the platform. In fact every seat in the Auditorium is excellent and the shape of the building brings each chair within close distance from the artist. Arcadia is now in the hands of painters and janitors, and will be in practically new condition for Oppenheimer's opening event there, which will be supplied by no less a star than the great Calve.

Calve will appear on Sunday afternoon, January 14th, and in quick succession at this new concert palace will be presented the famous Irish Regiment Band on the Friday and Saturday afternoons and nights of January 19th and 20th; Mischa Elman, the violinist, on the Sunday afternoons of January 21st and 22nd, and later on Edward Johnson, the American tenor, Rosa Raisa

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and others. The assignment of the Arcadia to the holding of concerts will unquestionably solve a serious musical problem in San Francisco.

LOUIS GRAVEURE CONCERT

Louis Graveure will give his first concert this Sunday afternoon at the Columbia Theatre, starting at 2:45 P. M. There is no singer on the concert stage today more widely popular nor more genuinely admired than Graveure. At his concert, which is under the management of Selby C. Oppenheimer, Graveure will present a program that is certain to delight his hearers. It includes songs in German, French and English, and those who have heard him concede that one of the rare pleasures in hearing Graveure sing is his remarkably pure diction in all three languages. His accompanist will be Arpad Sandor, a pianist of exceptional gifts, who will also contribute an instrumental solo.

The program will be as follows: German Songs—Der Rauch (Joseph Marx), Mausfallen Spruchlein (Hugo Wolf), Geduld (Richard Strauss), Trinklied (Erich Wolf), Louis Graveure; Old English Songs—Westron-Wynde (16th Century), Summer is a-comin' in (12th Century), What if a Day (Thomas Campion, 15th Century), Flow thou regal, purple stream (Samuel Arnold, 17th Century), Louis Graveure; Piano Solo—Legend of St. Francis (Liszt), Arpad Sandor; French Songs: Nocturne (Franck), J'ai dit aux étoiles (Pala-dilhe), La vague et la cloche (Dupare), Mai (Saint-Saens), Louis Graveure; English and American Songs—Pleading (Elgar), My Menagerie (Ray Foster), Mary (Richardson), Five-and-Twenty Sailormen (Coleridge-Taylor), Louis Graveure.

Although a Belgian by birth and educated in England, America can claim the distinction of having "discovered" Graveure, for his artistic debut was made here, and he had become the idol of American concert goers before he appeared in the musical center of Europe. His art is as widely claimed there as in this country, particularly in Germany where he was hailed as the greatest interpreter of the "lieder" of this day.

Graveure gives a second concert here Sunday afternoon, December 10th, again at the Columbia Theatre, when he will sing a program made up of entirely different selections throughout from those presented today.

REGULAR SYMPHONY AND THIRD POP CONCERT

Under the direction of Alfred Hertz the San Francisco Symphony Orchestra will give its regular Sunday Symphony concert tomorrow afternoon in the Curran Theatre, repeating yesterday's engaging program, which is made up of Gustav Mahler's Fourth Symphony in G Major and the colorful Scheherazade of Rimsky-Korsakov.

The novel feature of the Mahler work is the introduction of a soprano solo in the fourth movement, which will be sung by Mabel Riegelman, the well-known concert and opera star. Contrary to Mahler's usual atmosphere, the general effect of this symphony is that of a fairy tale, the soprano solo coming as a voice from heaven in a child-like, naive manner. In this symphony Mahler makes a dissonant contrast to the massive sonority of his first three symphonies, the entire work being in a vein of light, delicate humor. Of the Scheherazade little need be said as it has become one of the most popular works in the modern orchestral repertoire.

At the popular concert to be given next Sunday afternoon in the Curran Theatre Walter V. Ferner, the popular solo cellist of the orchestra, will make his first solo appearance this season, performing the Sereade of Jules de Swert and Popper's Hungarian Rhapsody. The balance of next week's program is made up of the Phedre Overture of Massenet, Debussy's Petite Suite, Moussorgsky's A Night on the Bald Mountain, the ballet suite from Massenet's Le Cid and the stirring March Slavo of Tschaiakowsky.

In addition to the regular series, the orchestra will give two extra concerts during the coming week, appearing Thursday evening at Harmon Gymnasium in Berkeley and also next Saturday evening in the Exposition Auditorium, offering a mammoth Wagner-Tschaiakowsky program with Mme. Johanna Gadske as soloist.

HERTZ, GADSKI AND SYMPHONY AT AUDITORIUM

A great musical treat is in store for the patrons of the second popular concert of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to be given under the direction of the Auditorium Committee of the Board of Supervisors at the Exposition Auditorium on Saturday evening, Dec. 9. The first of these events, on a recent rainy night, was successful beyond measure and the coming concert bids fair to crowd the spacious Auditorium to the doors.

It will be a Tschaiakowsky-Wagner night and an added feature will be the farewell San Francisco appearance this season of the famous prima donna soprano, Mme. Johanna Gadske, who will be heard with the magnificent orchestra of 100 picked musicians. Mme. Gadske created a furore when she sang in recital here last week and her appearance with the orchestra will be of peculiar interest, from the fact that Conductor Hertz directed the orchestra at the Metropolitan Opera House, New York, when she sang the Wagnerian roles in which she excels.

There will be no increase in prices for this occasion and seats at most reasonable rates may be obtained at Sherman, Clay and Company's. The complete program is as follows: Symphony No. 5 in E minor (Tschaiakowsky); Elizabeth's Aria from Tannhauser (Wagner); Mme. Gadske; Introduction to Act III, and Dance of the Apprentices and Prologue to the Gods, from Die Meistersinger (Wagner); Prelude and Isolde's Love Death, from Tristan and Isolde (Wagner) Mme. Gadske.

LOUIS GRAVEURE TO SING AT MILLS COLLEGE

Opening the brilliant series of Artist Concerts at Mills College, Louis Graveure, the Belgian baritone, will sing in Lissner Hall, Friday evening, December eighth. In response to the many requests that have come to the student manager, Miss Ernestine Kier, it has been arranged to sell tickets to a limited number of off-campus friends of music who wish to hear the well known singer, as this is his only appearance in the Eastbay district.

The last number of the Mills College Weekly, the student publication, contains the program for the concert which reads as follows: (a) Omnia mai fu (The Largo, from Huxner) (Händel); (b) Father was a Thrifty Man (Hungarian Folk Song); (c) Elegie (Massenet); (d) Toreador's Song (Carmen) (Bizet); (e) All Through the Night (Welsh Folk-Song); (f) The Leprehaun (Irish Folk-Song); (g) Mary (Old Scottish Song); (h) Drinking-Song (Burns) (Richard Hammond); Piano Solo—Legend of St. Francis (Liszt); (a) Nocturne (Franck); (b) J'ai dit aux étoiles (Paladilhe); (c) Prologue to Pagliacci (Leoncavallo); (a) Good-Bye (Tosti); (b) My Menagerie (Foster); (c) Myrra (Clut-sam); (d) Shipmates of Mine (Saperson).

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ—CONDUCTOR

TOMORROW, 2:45 P. M.

CURRAN THEATRE

Soloist—MABEL RIEGELMAN—Soprano
in

Mahler's Fourth Symphony

also

SCHEHERAZADE

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

THE ESSENTIALS OF VOCAL CULTURE

The preparation of the singer necessarily includes many departments aside from the voice, but nevertheless the voice is the element responsible for more failures than any other. This has been dealt with under the caption "The causes of failure." Other articles have dealt with the psychology and philosophy of singing, and still others have given some specific directions in the matter of the use of the breath; all aiming to offer a clearer understanding of what the singer must expect of himself. The essentials of vocal culture will always occupy the major portion of the students' attention, perhaps because the riddle stands unanswerable. But this does not mean that we cannot learn to use our voices in the most effective possible way, and that is exactly what we are after.

It is not too much to say that all vocal teachers would like to simplify their work and to be as direct as it is possible but there are conflicting ideas even among the best of the profession which, when boiled down, are seen to be caused by insufficient terminology in a majority of cases. We talk of covered tones, open tones, head tones, dark tones, white tones, and a host of others, and in presenting this discussion of the essentials of vocal culture it is hoped that a clearer idea may be given of the meaning of some of these stumbling blocks. This, however, can hardly be given in dictionary fashion, for detailed explanation is insufficient without a certain amount of demonstration. Terms designed to define qualities applicable to senses other than that of hearing are still unconsidered as part of the English language. But let it not be thought that this is a peculiarity of our tongue, for the writer is not of any language which claims to include such fine usage.

The term "resonance" is usually quite well understood, and is accepted as meaning the desirable element of the voice; nevertheless, there are qualities and characteristics which cannot be considered apart from resonance which are very undesirable in the singing voice. Resonance is a matter of vibration and amplification, and it is usually in the amplification that the undesirable is manifested. A pianissimo tone may be resonant and vibrant; that is to say full of life. It will have that characteristic quality which bespeaks freedom, a consummation devoutly to be wished. But that same tone in the process of reinforcement (or amplification) will, in the large majority of cases, take on disagreeable qualities, quite small in some cases, larger in others; but in no sense are these matters unimportant, no matter how small they may be. Every case of unsatisfactory tone-quality (apart from the emotional quality) may be considered as faulty resonance, and faulty resonance may be traced to lack of freedom somewhere.

A violin string being played upon with a smooth, light drawing of the bow produces a desirable, lively pianissimo. During pianissimo passages the string vibrates from side to side only a minute fraction of an inch, but if the intensity of the tone is increased by correct pressure of the bow, the vibrations are increased in width and the tone will accordingly be louder, provided the action of the bow does not interfere with the free vibration of the string. If there is any interference, the tone will be marred, and it is this condition which constitutes correct or incorrect intonation.

In the case of the voice there are many ways of interfering with the free vibration of the air in the oral and nasal cavities. Free vibration is therefore a prime essential in vocal culture. In itself it cannot make an artist, but artistic use of the voice is impossible without it. First of all we must discover the free use of the voice, and most of us have it in many elements of our speech, and having found it in one element, we should be at pains to transfer it to all others. This, in the opinion of the writer, should be the first step in vocal culture; it is called equalizing the vowels. It is not without its difficulties, but careful practice and study will discover to the student many qualities and powers unsuspected in the green voice. The one thing necessary is that our model or guide be accurate and reliable. The process has been dealt with at length in the articles entitled "Diction." In passing, we may say that systems of elocution which are not based upon freedom of vibration are of very little use to the singer, but elocution is a profitable study when this manner of using the voice is insisted upon. It is difficult for the novice to know just what constitutes free vibration without a reliable model, but imitation of other singers is a most unreliable method of arriving at the truth. The danger would be averted if we knew what we were imitating in the voice, but when we imitate we usually subsidize our own understanding; we forget all about the fellow at the other end, who is really the object whose approval we seek. More on this subject will be said in a later paragraph.

In vocal culture, there are three distinct values which call for our discriminating judgment. The vowel, the pitch, the intensity. Every tone should be submitted to our examination—principally through the sense of hearing—from these three viewpoints. Yes, there is such a thing as the seeing ear, and the sooner you insist upon using it the better for your vocal progress. To move these vowels, pitches, and intensities with the least effort and the greatest effect about summarizes our methods of vocal culture. There are hundreds of teachers of singing who know nothing about these things, but that is no reason for you, my dear student, for neglecting to master these things yourself. We know that singing is a matter of doing things with the voice according to musical usages, but let us not forget that the voice possesses more musical qualities than

any other instrument. The trouble is with the singers themselves. They do not work out their problems in the same thorough fashion as their instrumental confreres. To such an extent is this true that the instrumental musicians refuse to admit that singing is a musical activity; and they are to a great extent justified, if we are to judge by the awful noises that are paraded for public approval that are called singing.

There is the fourth quality in the singing tone which is of major importance, but is not given consideration under the heading of voice because it calls for a separate study under the heading of rhythm: the time or duration of the tone. To a certain extent this element is given attention in that element of diction which is so important which is called vowel extension. But the three values mentioned above must be given exact attention at all times. There are other qualities in the voice, but these three must be constantly controlled before we find other powers. The quality of the resonance is largely a matter of correct vowel shape, for if the vowel becomes distorted there is a general flattening or deadening of the tone, which to a certain extent interferes with pitch and which in reinforcing the tone amounts to trying an uphill pull with brakes on.

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Baritone

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LEON STRACHAN'S RAPID ADVANCE

Leon Strachan, conductor of the New Fillmore Theatre, after five years' consecutive artistic achievements in San Francisco, has established for himself a reputation second to none among the prominent conductors of moving picture palaces. Mr. Strachan has conquered for himself the respect of the serious music lovers, because of the discriminating character of his programs and the exceedingly musicianly style in which he presents them. Although having at his disposal an orchestra of rather limited dimensions, he succeeds in obtaining the maximum artistic results from his minimum of opportunity, and herein even his colleagues are giving him much credit.

Mr. Strachan is a pupil of Auer and for a number of years was among the select section of first violinists at the Metropolitan Opera House, New York. He also was among the leaders in the violin section at Hammerstein's Manhattan Opera House and with the Chicago Opera Association. At the New Fillmore Theatre, Mr. Strachan has established not only a reputation as a conductor and violinist of the first rank, but he also has become noted because of the fine musical settings with which he supplies the "second-run" feature pictures. His music fits the action and he never chooses anything but the best he can find. It is therefore, natural that Mr. Strachan enjoys great popularity in his vocation, and that it is to be hoped he may obtain even greater opportunities to present his unquestionable ability.



LEON STRACHAN
Director of the New Fillmore Theatre Who During
His Five Years' Artistic Activity Has Estab-
lished For Himself An Envious Re-
putation Among Serious Music
Lovers

SONG RECITAL BY JOHN CHARLES THOMAS

One of the most delightful concerts of the season was that given by John Charles Thomas, the young American baritone in Scottish Rite Auditorium on Sunday afternoon, November 26th, 1922. If the artist was disappointed when he saw the small number of people present he was more than compensated by the storm of applause he received at the conclusion of the first group of songs. What the audience lacked in size was made up in enthusiasm.

Mr. Thomas possesses a most pleasing quality of voice. It is full and vibrant and he uses it in that sympathetic manner that goes straight to the hearers' heart. The first group of songs displayed Mr. Thomas' ability to sing in that perfect legato that every singer strives to attain. The program showed the versatility of Mr. Thomas and each effect that he wished to produce was done so beautifully. He was generous with his encores and each song with which he responded, was in keeping with the style of the group that preceded it.

There was just enough of the "theatrical" about Mr. Thomas to make his singing impressive. It is seldom that a singer is afforded the pleasure of such an ovation, from an audience composed chiefly of musicians, which acclaims Mr. Thomas as one of the finest baritones on the concert stage.

MAUD G. McFAUL

BEHIND THE SCENES AT THE "MET"

A little bird whispered to me, that there would be a dress rehearsal of the Rosen Cavalier, which is the first of the revivals of the new season at the Metropolitan Opera House, to which I might be admitted. Think of the thrill—admission to the private "display" of the greatest aviary in the musical world, with all the other song birds as audience. An event as rare as a day in June, and on a rainy November morning, too. One is invited personally, not as critic, yet the pleasure was so rare, and so wonderful that I cannot resist a feminine delight in whispering about it to my friends in the West.

Imagine how romantic to walk into the opera house, via the stage-door, to be told to sit anywhere you wished, as if the whole thing were for you, or if not quite that, that you had a peep inside the pastry window, and could really touch the goodies yourself. The opera house was dark, but the glitter of the lights would have only been an intrusion. In every detail, the opera, the orchestra and the scenic details were the same, as they are on the evening of performance. Only a handful of people were present, and those were the fellow members of the opera company. A very few new musical ideas were on official press, hence there is no official comment possible, but of that side, I can and will write, after I have attended the performance itself.

The opera *Rosencavalier* was quite new to me. It has the verve of Vienna, a quaint charm, of old artificial court days, with delicacy, humor (rather Viennese and not always clean) and at times a piquant sarcasm which is decidedly refreshing in the opera house. Scenically, it was charmingly mounted, rather conventional, but with discreet taste. The orchestra which Strauss needs, is the largest available, and his best speeches are made orchestral. I rather imagine it will "intrigue" public and press alike, both for its cast, and for itself.

The leading roles were in the hands of Jeritz, Easton and Bender, who is a newcomer from Munich. Sundelius and other favorites have lesser parts, and Bodansky at the orchestral helm is a sure leader. Florence Easton, as the Hofmarschallin, wins your ear and eye, and if this dared be a criticism, I would go on like a brook, forever, about the many sided artist that she is. She and Jeritz work wonderfully in tandem; in the first act, their voices blend splendidly, and in the trio, with Sundelius, exquisitely.

But it is forbidden to say more just now. When the curtain descended on the last delicious bit of music, one felt as if another world had been hidden from our sight, and that going out through the side door into a rainy street, was an anachronism which really hurt. How far away good music takes us, and how gray the city streets are, after such a vision of beauty. And it had the added zest of forbidden fruit, which made one's imagination fizz, as if the elixir of music were in the juice of Strauss' inspiration. But all good things have an end, even the rare vintage of a dress rehearsal at the Metropolitan, and like a good stage director, I, too, must ring down the curtain.

ROSALIE HOUSMAN

GADSKI'S VOICE BRILLIANT AT AUDITORIUM

Helen M. Bonnet in S. F. Bulletin

(Editorial Note—Mrs. Bonnet, who, under the name of Helen Merrill, was one of the best prima donna sopranos at the Tivoli Opera House, is specially competent to judge vocal art. Since her association with the Bulletin, Mrs. Bonnet has been fearless and competent. We consider therefore the following opinion specially authentic and valuable from a purely vocal standpoint.)

The Civic Auditorium was about half filled last night with an audience that thrilled to the voice and beautiful interpretations of Johanna Gadske. She was given a warm welcome when she appeared, vital, erect, with the same fresh blondness and smiling manner that were familiar when she used to visit us until eight years ago. She also inspired her hearers with increasing enthusiasm as her concert progressed, until at the end and most of them clustered as close to the stage as possible to hear her last encores. She sang a long, dramatic program, to which the brilliancy, power and control of her lovely voice gave a demonstration of the truth of the adage, "the voice should last as long as the woman." Mme. Gadske, according to her biography, was born in 1872, and the steadiness, purity, volume and flexibility of her voice today prove that her health is in radiant condition.

Her Youth Lasts

Given the right foundation, there is one place where woman's youth lasts, and that is the grand opera stage. The superb vocal preparation which Gadske had as a girl, never deviating her course upon the road of highest artistry, have left her in full possession of the glories of song achievement, while they are gradually slipping away from singers many years her junior because their early guidance was not so authoritative as hers. Last night her most dramatic arias were arias from "Tannhauser," narrative from "Tristan and Isolde" and "Steh' Still," Wagner tone poem. The "Iolde" aria, although at the close of her program, had the greatest dramatic appeal, and called for play of lights and shadows of which the diva has almost magic control.

"Elsa's Dream" she sang with purest legato phrasing and tonal tenderness. No program of Gadske would be complete without "The Erl King." She sang it with all the brilliance and delicacy of tonal contrasts that have identified the song with her.

MARIE HUGHES-MACQUARRIE IN DEMAND

Marie Hughes-Macquarrie, the well known young harpist, who is so frequently admired at public and semi-public musical functions, is constantly in demand this season. She has been playing many return engagements before the most critical audiences of the State during her three years' residence on the Pacific Coast. She was elected president of the Northern California branch of the National Association of Harpists, recently organized by Mrs. And Louise Davis. Mrs. Macquarrie has been for two seasons harpist at St. Ignatius Church and at the Columbia Theatre.

This season Mrs. Macquarrie will be one of the busiest musicians if present indications may forecast the demand for her services during the current season. Among her more important engagements this fall will be: A program before the Philomathean Club in Stockton; a concert at the First Congregational Church of

Stockton; concerts before the Century Club of San Francisco, Adolphian Club, Alameda, and a program at the Francesca Clubhouse when Mrs. A. W. Stimson of Los Angeles will be the guest of honor.

Mrs. Macquarrie, in Janice Meredith costume, was one of the most charming features of the Book Pageant at the Fairmont Hotel given by the American Pen Women, of which organization she is an honorary member, and which event took place on November 17th. On that occasion Mrs. Macquarrie played an introductory Prelude before the appearance of the "character" sets impersonated and a lovely Gavotte by Bach, for the little dancer of the evening.

Mrs. Macquarrie will play in Palo Alto at the Christmas Festival on December 17th and also accompany Ruth May Friend, the soprano. A specially enjoyable engagement among those of the winter season will be that at the Samarkand in Santa Barbara where Mrs. Macquarrie will give programs in the lobby every evening after dinner from January 1st until April 1st.

ELLY NEY, A PIANISTIC PERSONALITY

"The Incarnate soul of music" is the European verdict of the playing of the brilliant woman pianist Elly Ney who is ranked as greater than the late Carreno, as the finest living interpreter of Brahms, and is frequently referred to as a "female Faderewski."

Mme. Ney has been an artist and a "personality" since she was a tiny child. Even in her earliest years of study she drew upon herself the attention of not only the teachers and musicians of her own home but also of all European artists who recognized that the child was divinely gifted. At the age of ten she received a scholarship in one of the largest conservatories, where she studied with one of the best pupils of Clara Schumann and became imbued with the deeply significant traditions of the great classicists—Brahms, Beethoven, Chopin, Rubenstein, whose foremost woman interpreter she now is.

At sixteen Elly Ney won the first prize in a great musical contest in Europe, and a year later carried off the coveted Mendelssohn prize. Shortly after she went to Vienna and entered upon her studies with the famous Leschetizky, and at nineteen began the series of concert tours that have carried her all over Europe and convinced the musical experts there that she is an artist extraordinary.



ALICE FRISKA
The Brilliant Young California Pianist Who
Has Gained Artistic Laurels in France
and England Prior to Her Return
Home

In San Francisco Mme. Ney is announced by Selby C. Oppenheimer for a concert at the Scottish Rite Auditorium on the evening of Tuesday, December 12. Her program will include the famous Brahms Sonata, Opus 1, Beethoven's Sonata, Opus III and "Six Variations," Opus 34, Bach's Chromatic Fantasy and Fugue and the Wanderer Fantasy by Franz Schubert.

ALCAZAR THEATRE

Up the Ladder, an American comedy by Owen Davis, produced with pronounced success at the Playhouse, New York, will be the Alcazar's next attraction beginning Sunday Matinee. It will bring back Dudley Ayres after his brief rest in an interesting role and one in which his art should be best exemplified.

Social climbing is the theme of this interesting play, which is a product of the 1922 season on Broadway where it was first presented last April, scoring an immediate triumph. It is said to abound in amusing witticisms and clever lines and the situations are characterized of the sort that only an experienced playwright like Davis would be likely to conceive.

John Allen, a young bond salesman, becomes a member of a Wall street firm because he can bring to it the business of a big trader, who chances to be interested in Mrs. John Allen. He senses nothing wrong until the trader tries to take Mrs. Allen to a road house in the course of an automobile trip. Then he puts his foot down at the risk of his career and refuses to join his partner in a certain questionable transaction planned by the trader. By last work, however, he manages to block the latter by putting through a quick deal of his own.

In the cast will be Emmet Vogan, Ernest Wilkes, Netta Sunderland, Hope Drown, Jerome Sheldon, Norman P. Feusler, H. L. Willis, Harry Leland, Florence Priny, May Nannery, Katherine Cook and Anna MacNaughton. This week Frank Keenan is starring in a notable premiere of Peter Weston, a new play on its way to New York. It has been a real triumph.

PEOPLES SYMPHONY ORCHESTRA CONCERT

Tickets are now on sale at the Box Offices of Sherman, Clay & Company for the Second Educational Concert of the Peoples Symphony Orchestra, Alexander Saslavsky, Conductor; which will be given next Tuesday night, December 5th, at the Scottish Rite Auditorium.

The first Educational Concert of the People's Symphony Orchestra given November 23rd, was voted a most novel and delightfully instructive affair by all in attendance; and Conductor Saslavsky has prepared an even more alluring program for his second offering. Comment will again be made by the Conductor on the instruments of the orchestra and the special characteristics of the music played.

Alice Mayer, professionally known as Alice Frisca, San Franciscan by birth and a girl of remarkable talent will be the soloist on this occasion. Miss Frisca, who is the niece of Mrs. Rose Levy, received her early tuition under Pierre Doullet of San Francisco. She was also a member of the Master Class of Leopold Godowsky. After winning, in 1920, the first McDowell prize for her playing in the Young Artists Contest of the California Federation of Music Clubs she went to Paris, where Parisian critics and the musical public recognized her superior gifts as a Piano Virtuosa.

Following her appearance in Paris Miss Frisca went to London where she made a great success as soloist with the Queen's Hall Symphony Orchestra under the direction of Sir Henry Wood. In the Autumn of 1921 she returned to America and on October 6th made a splendid impression in a recital in Aeolian Hall.

Here is the program for the Second Concert. Symphony No. 48 G Minor (by request) (Mozart); Concerto for Pianoforte No. 1 E Flat Major (Liszt); Andante Cantabile for String Orchestra (Tschakowsky); Overture to Tannhauser (Wagner).

CLEMENT MUSIC SCHOOL ACTIVITIES

The following are some of the activities of the Faculty and Pupils of the Ada Clement Music School, 3435 Sacramento St., during the past month:

Piano—Ada Clement—Mill Valley, October 21st and November 11th. Palace of Fine Arts, S. F., November 8th and 22nd. Ada Clement Music School Concert Hall, November 27th.

Ethel Palmer—Reception—Mrs. McLaughlin, Chamber of Commerce Nov. 1st, Orpheus Theatre, San Rafael, Nov. 3rd, Public Library, Nov. 8th. Ada Clement Music School Nov. 10th, School Concert Saturday morning, Nov. 25th. Musicales Mrs. Beckman, Berkeley, Nov. 20th. Knabe Hall, S. F., Nov. 25th and Dec. 1st.

Herbert Jaffe—Midday Luncheons of Chamber of Commerce, Public Library Nov. 6th.

Marcus Gordon—Exposition Auditorium Nov. 8th. Emporium Nov. 9th. Sorosis Hall Nov. 26th.

Walter Levin—Public Library Nov. 6th. Exposition Auditorium Nov. 8th. Emporium Nov. 9th.

Elizabeth McCoy—Adillian Club Nov. 3rd. Emporium Nov. 9th. ToKalon Club Nov. 23rd.

Ada Marcelli—Emporium Nov. 9th. Knabe Hall Nov. 25th.

Preston Ames—Emporium Nov. 9th.

Ruth Cook—Adillian Club Nov. 3rd. Public Library Nov. 6th. Emporium Nov. 9th.

Margaret O'Leary—Public Library Nov. 6th. Emporium Nov. 9th. Sorosis Hall Nov. 26th.

Voice—Faye Bedford—Adillian Club Nov. 3rd.

Constance Aitken—Adillian Club Nov. 3rd.

Virginia Parsons—Adillian Club Nov. 3rd.

Margret Toel—Knabe Hall Nov. 25th and Dec. 1st.

Emilio Gadilán—Public Library Nov. 6th. Emporium Nov. 9th.

Harp, Alice Dillon—Chamber of Commerce Nov. 8th.

Violin, Artur Argiewicz—Mill Valley Oct. 21st and Nov. 11th. Palace of Fine Arts S. F., Nov. 8th. S. F. Symphony Orchestra Nov. 12th. Ada Clement Music School Concert Hall Nov. 27th.

Violin, Joseph Hoffman, accompanied by Emil Hoffman—Hungarian Society Oct. 6th. Benefit Scholarship Fund, St. Francis Hotel Oct. 27th. Public Library Nov. 6th. Exposition Auditorium November 10th. State Teachers College Nov. 16th. Young Men's Hebrew Assn. Nov. 21st. Sorosis Hall Nov. 26th.

Voice, Rena Lazelle—Mill Valley Oct. 21st and Nov. 11th. Philomath Club S. F., Nov. 13th. Recital Dominican Convent San Rafael Nov. 14th. Recital Palace of Fine Arts, S. F., Nov. 26th. Ada Clement Music School Concert Hall Nov. 27th.

Flute, Melva Farwell—Plaza Theatre "Enter Madame" and "Heartbreak House" Adillian Club Nov. 3rd. Public Library Nov. 6th and 9th. Flute Recital Ada Clement Music School Concert Hall Nov. 27th. Benefit Concert Hamilton Baptist Church Nov. 25th. Knabe Hall Nov. 25th and Dec. 1st.

Cello—Rebecca Haight, Public Library Nov. 6. Ada Clement Music School Nov. 10 and 25. Musicales, Berkeley Nov. 26.

BOHEMIAN GIRL CONQUERS AT RIVOLI

Notable both musically and scenically is the Hartman-Steindorff production of "The Bohemian Girl" which will go into its second week at the Rivoli Opera House starting Monday. The piece offers both Steindorff as a musician and Hartman as an actor splendid

possibilities and the old songs through which its score achieved popularity a generation ago are today as appealing as they ever were.

Among the old melodies which are arousing the audiences to enthusiasm and which are compelling encore after encore are "The Heart Bowed Down," "When Other Lips," "I Dreamt I Dwelt in Marble Halls" and "A Soldier's Life."

Liliso Glaser, John Van, Robert Carlson, Lavana Winn, Nona Campbell and Rafael Brunetto score heavily in the various solos and duets which fall to them and Paul Hartman and Edna Malone lend a touch of modernity to the piece with their eccentric dance numbers.

There will be a regular matinee performance on Saturday and Sunday and seats will go on sale for "Robin Hood," the next production, on Thursday.

TWO GREAT ARTISTS FOR JANUARY

The early part of the new year is to bring some of the greatest living artists to San Francisco. Among those whose appearances are most keenly anticipated in musical circles are the widely acclaimed Russian basso Feodor Chaliapin and Paderewski, both of whom are to appear here during the coming year under the management of Selby C. Oppenheimer.

Reports from New York indicate that the return of the great Polish pianist from his years of devotion to his country, is one of the outstanding events of the musical season there. Although Paderewski is scheduled for six concerts in that city, every seat for his first appearance, which took place last Wednesday at Carnegie Hall, was sold weeks in advance, and as much as \$25 offered for a single ticket. Paderewski will reach San Francisco by March, and will give a single concert here, according to Manager Oppenheimer.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any questions relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musica, Review, Room 801 Kohler & Chase Building, San Francisco.

1. How old is the saxophone?—J. W.

It was invented about 1840, and registered by Sax the inventor, June 22nd, 1846. It is therefore, roughly speaking, about eighty years old.

2. Did Verdi ever write any chamber music?—C. O.

He wrote a string quartet in E minor.

3. What does "Così fan tutte" mean?—W. W.

"Thus they all do."

4. Who wrote the opera "Prince Igor"?—J. A. C.

Borodin; but he left it unfinished when he died and it was completed by Rimsky-Korsakov and Glazounov.

5. What does *va crescendo* mean?—T. U. L.

Go on increasing, or continue to increase, the power.

Mme. Ernestine Schumann Heink, will sing in Providence, R. I., on January 7th, directly after her Christmas vacation and after appearing in Rochester, N. Y., on the 3rd. That same month the great contralto will also visit in concert, Portland, Me.; Boston, Mass.; Asheville, N. C.; Jacksonville, Fla., and Miami, Fla. She will also appear in Meridian, Miss., in concert on February 16 next. The same month the contralto will sing in Tampa, Fla.; Birmingham, Ala.; St. Louis, Mo.; Little Rock, Ark.; Muskogee, Okla. Fort Smith, Ark., and Tulsa, Okla., besides engagements already announced.—Music News.

Mme. Ernestine Schumann Heink will sing in Asheville, N. C., on Monday evening, January 22nd. On November 18th the famous contralto will be the soloist for the Rubinstein Club of New York at a concert in the grand ballroom of the Waldorf-Astoria, singing classic arias, songs by American composers and German lieder, among other selections.—Music News.

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Bridge Studio—Two promising pupils of Mrs. A. F. Bridge scored a marked success in light opera recently. Miss Ruth Hannan singing the part of Hunkie Bun in the Shu Guo at the Plaza Theatre, and Harrison Colea, tenor, appearing at the same theatre Nov. 17th as Jean Grenichean in the Chimes of Normandy.

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—"Musical America," September 23, 1922.



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RITA FORNIA DIES IN PARIS

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(S. F. Call by Associated Press)

NEW YORK, Oct. 27.—Mme. Rita Fornia, Metropolitan Opera Singer, whose last role was that of Madame Butterfly, died in Paris today, following an operation, said a cablegram received at the offices of the opera company.

She was a native of California, and adopted the last six letters in the name of that state for professional purposes. Her real name was Rita Newman.

Rita Newman, known on the operatic stage as Rita Fornia, was born in San Francisco on July 17, 1876, the daughter of Joseph and Sophie Newman of this city. Hearing Adeline Patti sing on one of her concert tours, Miss Newman was inspired to become an opera singer. After years of study in New York, Paris and Berlin, she made her debut in Hamburg, Germany, in the role of Eudoxia in the opera, "La Juive." She made her Metropolitan (New York) debut as Leonora, in "Il Trovatore," in 1909, being called in suddenly to take the place of Mme. Emma Eames, who was indisposed.

On May 21, 1910, Mme. Fornia was married to James P. Labey of the British Island of Jersey, who survives her.

UNPRECEDENTED MUSIC SEASON

During the twenty-five years of activity in musical journalism in San Francisco, we never experienced quite such a multitude of events at the beginning of the season as has been the case since the beginning of November when Music Week started the ball rolling. Notwithstanding the fact that the writer, together with his assistants, has religiously attended all events, it has been impossible to do them all justice so far, inasmuch as the Annual edition of the paper together with the change of management back to the executive offices, has taxed the working capacity of everyone associated with the paper. Therefore, there still remain a few important events to be recorded, all of which will find their way into print as quickly as possible.

This past week the second chamber music concert with Emil Ferris as guest artist, the truly remarkable playing of Marcel Dupre, the distinguished French organist, Thurlow Luceance and his most interesting interpretation of Indian folk music are the outstanding events of the early part of the week which will receive attention in our next issue. Together with these we shall publish reviews of important affairs that took place during the preceding week. As soon as possible we shall endeavor to increase the size of the paper in order to give prompt services. In the meantime, we seek the indulgence of our readers.

C. William Friedrichs, violinist, pupil of Otto Rauhut, gave a recital at his teacher's studio, 357 Arguello Boulevard, on Saturday evening, November 11th, when he interpreted the following program in a very excellent manner: Petit Symphony (Dancía) (Two violins and piano) C. William Friedrichs, Otto Rauhut; Slumber Song (Rieding); Danse Coquette (Tirindelli); Berceuse (Godard); Souvenir (Drda); Sextette (Donizetti) (Two violins and piano), C. William Friedrichs and Otto Rauhut, Miss Ethel Palmer, accompanist.

Edna Cadwallader, assisted by Mertianna Towler, piano, and Hugo Friedhofer, cello, gave a violin recital at Sorosis Hall, 536 Sutter Street, on Tuesday evening, November 2nd. The program was as follows: Corelli—Violin and Piano Sonata in D; Violin solos—Ries—Adagio, Kreisler—Andantino, Wieniawski—Mazourka; Schubert—Trio op. 99 in B flat; Beethoven—Piano and Violin Sonata No. 5 in F. A very discriminating and representative audience gave evidence of its enjoyment by frequent expressions of applause and appreciation.

The Yolo County Institute gave an excellent program in Woodland on December 3rd, the soloist being Gladys-Mary Campbell, pupil of H. B. Palmers, an excellent soprano soloist, who completed her master degree work at the University of California. She sang Ave Maria by Bach-Gounod, with violin and piano accompaniment by George Breese and Mrs. Beverly Coll, respectively.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Circumstances interfered somewhat at the Sunday afternoon concert of the Philharmonic Orchestra. Conductor Rothwell was absent owing to an attack of gripe, which had kept him at home for several days. (At this writing he has returned to the rehearsal desk). The soloist, Mme. Bertha Svedrofsky, who rendered the first movement of the Goldmark violin concerto in A minor, too suffered from the after-effects of similar indisposition. This condition undoubtedly accounts for the fact that her performance was not convincing. On the other hand she exhibited ample proofs of professional excellence, such as commanding technic, broad tone and good musical style. As will be remembered Mrs. Svedrofsky made a most favorable impression when appearing under Maestro Hertz at the Bowl concerts.

Concertmaster, or as he should be specifically called on this occasion, Assistant-Conductor Noack, wielded the baton with his customary reliability in exigencies as this, programming the concert as scheduled. The absence of Mr. Rothwell was a fine test for himself and his organization, who had two encore numbers of the Nutcracker Suite, giving the Brahms Hungarian Dances No. 5 and 6 and the Freischütz Overture of Weber particularly well.

Leading music clubs and prominent musicians have banded together for a benefit drive, proceeds of which will be used to supplement the purchasing funds of the music department in the public library. W. A. Clark, Jr., in his usual, well-spirited manner, has donated boxoffice receipts for the concert of the Philharmonic Orchestra of December 10 for this purpose. Olga Steeb, the brilliant pianiste, will be the soloist, generously donated her art. Sponsors of the movement, which is entirely civic and altruistic, expect to find a capacity audience, so that a large sum can be handed over to the public library for the purchase of new music and books on music, as well as for much needed duplicate copies of volumes already on hand, but insufficient in number to meet circulation requirements. Chief Librarian Perry announces that this increase of musical library material will benefit not only the main library, but also the branch libraries. It is therefore in the interest of musical library patrons to make the concert a maximum financial success. Tickets are on sale now. The program for this occasion offers: Beethoven—Overture Esmont; Liszt—Symphonic Poem No. 4 Orpheus; Liszt—Concerto for Piano and Orchestra No. 1 in E flat, Olga Steeb; Wagner—Prelude and Isolde's Love Death from Tristan and Isolde; Wagner—Prelude Die Meistersinger.

Eilly Ney will be the soloist in concerts of December 15 and 16 in the following program: Cesar Franck—Symphony in D minor; Beethoven—Concerto No. 5 in E flat Op. 73 Eilly Ney; Suk—Scherzo Fantastique, Op. 25.

One-man programs are dangerous undertakings even when devoted to our greatest musicians. For this reason the all-Nicholson piano and vocal program rendered by Colin Campbell, pianist, and Flora Myers Engel, showed more of the limitations than of the actually creative worth in the composer thus singled out. As I



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wrote last May, when Mr. Campbell first rendered three pieces by this composer, L. De Vere Nicholson possesses fascinating talent and marked creative power. I am not sure whether or not two of the selections rendered again during the concert now discussed, have been altered by the composer. Certainly, they did not impress me as well upon second hearing.

Nicholson's music is modern, which may be a virtue, if it also possessed as much definiteness of form, of thematic sequence and development, or of continuity of thought, as it reveals in freedom of tonality and dynamic vehemence. Again, freedom of tonality might be a virtue, if there were at least progression based on a certain continuity, climax, anti-climax. Nicholson follows form to an extent, but he overcrowds the frame of his compositions with a mass of subsidiary material, which are strung together in post-impressionistic fashion. Meaning no offense, a good deal of these appear to me as post-haste impressionism. However, we are living in the age of self-expression a tout prix, and for this reason it did not matter how Mr. Nicholson titled his compositions. His five Impressions from the Yosemite Valley might have been rendered without programming the titles, and left to the interpretation of our fancy, likewise Carmela. A Sonorita as the composer announces on the program, in parenthesis, which explanation, to me almost amounts to an admission by the composer that the programmatic conception to the hearer might be vague. Carmela has temperament, to say the least. The Dancer and In a Spanish Garden showed more definiteness of thematic thought than the other piano compositions.

L. De Vere Nicholson took part in the two-piano performance of his Spanish Caprice. What it contains in thought and treatment of material, I imagine, could have been said without loss on one piano only, of course, with a certain amount of lesser counter-rhythm. But I do not think that in this regard the composer did make much of his two-keyboard-possibilities. Of the Spanish songs Chula and My First Love are of most appeal and individuality. The others seem little more than conventional songs of more or less Spanish folk-song style, duly arranged. Drifting Clouds, one of three English songs, is poetically conceived. The other two have little originality. In fact, there remains the question, is Nicholson's music more original than individual, i.e., original in the deeper meaning of the word creative. Impressions are not necessarily creations, in the higher sense of the word. Colin Campbell is a brilliant player, and deserves much credit for his taxing, and not always grateful efforts. I presume he found it necessary to sacrifice often quality of touch to reduce the macrocosm of musical post-impressionism into the microcosm of the keyboard. If he succeeded, and I presume he did, then not without muscular effort nor without a certain loss of pianistic refinement. I would rather hear him play the Scriabine Sonata once more. Flora Myers Engel is an artistic singer who uses her voice well, giving interesting readings, finely toned. Both soloists were warmly applauded.

Gertrude Ross will present her pupil, Estelle Lloyd, in a piano recital, assisted by Annis Stockton Howell, soprano, Tuesday evening, November 28th, in Fitzgerald Music Hall. Miss Lloyd will play the Grieg sonata in E minor, a group of Chopin, and numbers by Liszt, Saint-Saens, MacDowell, Pascal and Gertrude Ross. Miss Howell will sing two groups of songs by Gertrude Ross with the composer at the piano, and will include the Spanish-California folk songs, harmonized and arranged by Gertrude Ross, also Sakura Blossom and Delight of the Out-of-Doors.

Lora May Lamporn, Los Angeles soprano, formerly of Boston, was heard in recital, when she showed vocal qualities of greatly winning characteristic. Coloratura, dramatic and lyric selections were done artistically in every regard. Hers is one of the loveliest voices here.

May MacDonald Hope, pianiste, Calmon Luboviski violinist, and Ilyo Bronson, of the Los Angeles Trio,

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were heard in the B major Trio of Brahms, opus 8, the Saint-Saens E minor Trio, opus 92, and the sonata for 'cello and piano, opus 18, D major, by Rubenstein. The Brahms, while played interestingly, lacked in ensemble precision and tone quality, the latter more so in the strings. The piano part is very difficult, as is the entire work. It shows Brahms in the status nascence, the growing age, he is still Schumannish, yet in many regards the old Brahms. It is a work in which struggle for expression is evident, though there are episodes of lovely maturity and fine continuity. On the whole it is an episodic work, which makes it difficult for the players to establish the great line.

Bronson's 'cello often brought out tones of appealing beauty in the great Rubenstein sonata. On the whole, this musician played with more suaveness than usual. High technic is always notable. May MacDonald Hope rendered the piano part delightfully. The work, itself, was well worth hearing. Of course, one must remember that Liszt did not mind writing even to Rubenstein, when the latter asked for judgment on his own compositions: "My dear Rubenstein, among great pianists you are the greatest of composers." Yet, there is genuine melodic charm in the work, which is a virtuoso piece more than a deep composition. Incidentally, the opening of the second (or is it the third) movement would make a lovely song for a girl-show chorus, as is Gilbert and Sullivan. The trio of Saint-Saens was played best and well.

Toscha Seidel, the violinist, is a chip of the block from which Eugene Ysaye and Fritz Kreisler, the super-violinists, are hewn. He has the gift of growing to their stature. The crowded house realized it. Manager Behymer had to send home the stragglers of the audience by lowering the curtain at ten minutes to eleven as a definite interdict against further demands on extra-encores. Seidel played a Chaconne by Vitali. He made it a classic basilica of sound, so distinct and strongly conceived in style. His octaves, for instance, were like pillars of tone. The spicato, staccato, florid runs were as graceful, yet also as firm as the lovely chisel work of the mediaeval masters.

Mendelssohn's violin concerto was imbued with an inner strength rarely realized in this work. Seidel is an artist who tells much even in the little things, the smaller episodes. Not only in the big phrases, but giving eloquence to the little voice within the work, in passages most violinists treat as mere fill work, does he sound the great interpretative note, and without exaggerating proportions. He is a player of much imagination and poetic mind that sees many things where others often see but notes. Above all he has great human warmth as well as likeable poise. Sometimes he woos his fiddle, sometimes he seems almost to coerce her. The latter not always graceful; but what does that matter. Genuinely sympathetic he appears, of stocky build, short. His step is measured, but not premeditated. He is absorbed, seems to live already the music he is to give, and then gives with all, with heartfelt generosity.

Seidel's phrasing is like that of really great violinists. Some may like Elman's sweetly toned music better. Others may prefer the perpetual mobile-like technical perfection of a Heifetz. I would rather listen to Seidel, for his tone is not all hard, but of a temperately caressing appeal which to me lives so characteristically in the compositions of Brahms. Seidel's sweetness of tone is not effusive, but it is distinctive. You feel he could give more, if he wanted to. Altogether that is the impression his technic and interpretation convey, as drawing on more that is withheld, on reserve-power.

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Fifth Pair of Symphony Concerts Friday Afternoon, December 15th, 3 o'clock; Saturday Evening, December 16th, 8:30 o'clock. Soloist: Eily Ney, Pianiste. Fourth Popular Concert Sunday Afternoon, December 10th, 3 P. M. Soloist: Olga Steeb, Pianiste. Concert for the benefit of the Music Department, Los Angeles Public Library.

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Needless to speak of his double-stops, his sustained notes. It is the phrasing that makes the musician, the poetic interpreter. His phrasing is like the declamation of a great actor. The shadings in his tone do not depend on the markings in the score, which, by the way, I followed. This violinist's phrasing is like the reading of a deep-souled actor, because his nuancing, his tempo, seems guided by a musical interpenetration, comparable to that in the printed language, where the actors voice will rise and fall, vary in timbre, accelerate or retard, not only according to interpenetration, but according to the message, the poetic contents of the lines. I would not compare Seidel to Percy Grainger, the pianist, but in that regard their playing is of related character. Their music does not start and stop. It comes and goes, without beginning, without end. One cannot describe it, one must hear it.

If there were an occasional unevenness, then it was not lack of technic, but caused by temperament. But such occurrences did not mar the beauty of his art. Perhaps, they are the after-effect of the sea-travel from Australia, a period of idleness. Seidel gave the Beethoven G Major Romance with that same unalloyed classic style he rendered the Vitali. If it sounded a bit dry, then it may be laid at the door of the accompanist, Francesco Longo, who kept pace with the violinist, but at an irritating amount of unclear, mechanical playing.

Delightful was the ballet-music from Schubert's Rosamunde, animated with the very Viennese dance spirit. The Hungarian Dance No. 4, I believe, equally had the total magyar element. For the first time I enjoyed listening to two pieces I detest: Gounod's Ave Maria, as an encore, the Zapateado of Sarasate. Strange, how it is given to the Russian to realize the spirit of Spain in their music. For Seidel's own arrangement of Anitra's Dance from the Peer Gynt Suite by Grieg I do not care, but it exaggerates the dynamic proportions to the

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original. Among other encores were L'Amour de noir, a French love-song of the sixteenth century, arranged by him, and Burney's snake Dance by Burney. Burney, Toscha Seidel told me in fluent English, is a gifted American composer. I would like to hear Mr. Seidel play some of Beethoven's Prince Igor Dances, perhaps arranged by him.

Two enjoyable programs were heard under the auspices of the Los Angeles Chamber Music Society. Beethoven's early Quartet, Opus 18 No. 6, the Mozart Quintet for string quartet and clarinet, and a quartet by Josef Suk, Opus 11, in B, formed the first program. The quartet ensembles that of the Philharmonic Quartet formerly Noack Quartet, consisted of Concertmaster Noack, first violin; Henry Svodofsky, second violin; Emilie Ferir, viola; and Ilya Bronson, cello. Pierre Perrier, first clarinet of the Philharmonic Orchestra, was the guest artist.

Mr. Noack and his associates gave a greatly enjoyable reading of the Beethoven, both as to phrasing and as well as ensemble work, individual work, blending and tonal balance. This classic work was imbued with a fine warmth of tonal coloring, while actual tonal quality attained effects comparable to that of beautiful legato playing on an organ. Lighter, for reasons inherent in the music, was the performance of the Mozart, where Mr. Perrier did lovely work. This musician has notably mellowed his playing, giving it a finesse of tonal gradation which well corresponded with that of the string quartet. Interest centered on the Suk Quartet which, according to the program, had that evening its first performance in America.

Josef Suk, son-in-law of Dvorak, is, or was, the second violin in the famous Bohemian String Quartet. The Quartet is typically Bohemian in spirit, full of the joy of song, bubbling over rhythmically, but for the third movement which varies in moods from the romantic to the rhapsodic, with the mystic-religious note passively touched. Musically Suk is a successor of Brahms, sunnier, of course, because of his nationality. He possesses contrapuntal command to such an extent that the hearer forgets the fact of most of the quartet being written poliphonically. Harmonically the work is kept within the spirit of the themes, largely diatonic. It is not a deeply-searching work, rising to the heights in the joy of song. The second violin (Mr. Svodofsky) offers considerably difficulties, as does the score altogether. Mr. Ferir's viola sounded imitatively beautiful, especially in the second movement. One could say a good deal more about the work, which, but for the slow third movement does not offer anything that is contrasting. It is greatly appealing, sympathetic, and will also appeal to the musician, because of its very chamber music qualities, such as ease of development thematically, and technical command of means. The performance well reflected the spirit of the work and also had technical fluency, rousing the audience to demonstrative approval.

Though dedicated to Cesar Franck, I am not sure whether Ravel's music did not make a more prominent impression at the second program rendered by members of the Trio Intime and the Philharmonic Quartet under the auspices of the Los Angeles Chamber Music Society. Jay Plowe, flutist; Ilya Bronson, cellist, and Alfred Kastner, harpist, form the Trio Intime. Richard Buhlig was the pianist in the Franck Quintet.

Franck's Quartet was rendered with great care for detail and demands of execution, but it is more dramatic, more powerful in mood than the somewhat academic reading indicated. I believe that the ensemble in Ravel's Introduction and Allegro for flute, clarinet, and harp (Alfred Kastner) was the most fascinating event of the evening. The work has been mentioned here before, when rendered by the Philharmonic Orchestra also with Alfred Kastner, as soloist, and a soloist of technical bravura as well as the esprit the composer evidently means to release through this delicate as well as colorful work. It is typical Ravel, likeable modern, thematic, without the atmosphere of Spain, in short a work daring in its instrumental construction, in the freedom as well as the coherence of its thematic treatment. There may have been lapses from the straight path of ensemble perfection, but they were outweighed by a ravish brilliancy, a subtle brilliancy it was, which intensified eloquent phrasing, warmth of coloring, and poignant rhythm. To Mr. Kastner belonged the lion's share of the applause, justly so, as his part is not only of novel charm, but similarly demanding in technique. One would enjoy hearing the work again, which was directed by Andre Maquarre, who imbued the performance with the grace and fire of his nation.

Rameau's First Concerto was the opening selection by the Trio Intime, but did not find a sufficiently finished performance, tonally and as to ensemble values.

Plans for Los Angeles School Annual Music Week are to be discussed at a luncheon to be held at the Men's City Club, Monday, December 4. The meeting is being called by the Playground Commission of the city of Los Angeles, at the signed request of Fred W. Blane.

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At the California Theatre—Elinor, the popular conductor at the California Theatre, celebrated the first anniversary of the "three concerts every day" schedule with a fiery performance of the Finale from Tchaikowsky's Fourth Symphony, displaying his orchestral forces of fifty players with impressive effect.

Lovely solo work was done by Elsa Grosser and Berenice Freeman, who head the string section of the orchestra as concert-mistress and assistant principal violin. Their selection consisted of a charming duet, "Over the Mountains," composed by Kurt Whipper, member of the California Theatre orchestra. A gay medley of light opera selections closed the program brilliantly.

EMIL TELMANYI AT SECKEL'S MATINEE

A charm "peculiarly Kreisleresque" has been accorded to the playing of Emil Telmanyi, the young Hungarian violinist who is to make his first appearance here Monday afternoon in the ballroom of the St. Francis Hotel. "The most exciting experience of this sort since Kreisler burst upon America," is the verdict of another New York critic when the virtuoso who stands high in the musical estimation of Europe first

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This is Telmanyi's second season in this country and his first transcontinental tour. He has been playing in Europe for six years, where, though only twenty-five, he is acclaimed as among the greatest violinists of his day, and as an interpreter of classical music they assert he has no peer.

The appearance of the young virtuoso at the St. Francis Hotel is the third event in the popular semi-social Matinee Musicales conducted under the direction of Alice Seckels, and is the only performance Telmanyi will give here this season. He will present the following brilliant program, in which he will be accompanied by Sander Vas: Il Trillo del Diavolo, Sonata in G Minor (Tartini); Chaconna, D Minor for Violin alone (Bach); Concerto for Violin, D Minor (Wieniawski); Quasi Ballata (Josef Suk); Appassionata (Josef Suk); Nocturne, E Minor (Chopin); Turkish March (Beethoven).

Single tickets for the Telmanyi recital can be secured from Sherman, Clay & Co. or at the door of the Ballroom just before the concert.

Mischa Elman, who plays here next January, will make his first appearance in San Francisco in four years. The intervening period has been filled with a succession of triumphs for the master-player not only in the musical centers of Europe but throughout the Orient. That American audiences are glad to have him with them again has been demonstrated at the concerts he has already given this season in the east, at every one of which the doors had to be closed upon the crowds that clamored to hear their favorite.

Elman's one appearance here will be under the direction of Selby C. Oppenheimer, who has announced the great violinist as one of a group of superlative artists for whose appearances in San Francisco he has arranged during the early part of the new year.

Josef Hofmann, the renowned Polish pianist, is to play here this season, according to Selby C. Oppenheimer, who has secured him for a single concert during February.

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The San Francisco Musical Club will give its first December program on Thursday morning, December 7th, and the participants will include: Miss Virginia Treadwell, Marie Hughes Macquarie, Mrs. Roy Folger, Alma Berglund Winchester, and Marion de Guerre Steward. The program to be presented on December 23rd will be a children's program wherein the club will be assisted by The Boys Chorus of Grace Cathedral Choir of which Wheeler Beckett is the choir master. A feature of the program will be furnished by Marionettes furnished by the University of California Hospital.

Joseph A. Fischer, representing J. Fischer & Bro., the well known New York music publishers, was in San Francisco last week on his regular trans-continental trip. Mr. Fischer stated that his firm is specially encouraging American composers and at this time giving attention to California composers, more particularly to Dr. H. J. Stewart and Gertrude Ross. Mr. Fischer is a very wide-awake young man who unquestionably adds considerably in the rapid growth of the energetic New York firm he represents.

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DEPARTMENT JUSTICE BRANDS GADSKI ACCUSATIONS FALSE

Fresno Bee Secures Official Statement From Legal Authorities in Washington Declaring All Reports Regarding Mme. Gadski's War Record Which Are Other Than Favorable Are Without Foundation—Department of Justice Lends No Sanction to Any Attacks as Diva's Record is Absolutely Clean

The Pacific Coast Musical Review takes great pleasure in publishing the following from the Fresno Bee of November 29th. As usual the judgment of the Pacific Coast Musical Review in maintaining its confidence in Mme. Gadski and its skepticism regarding the stories circulated about her has been vindicated. The Editor of this paper, knowing Mme. Gadski, felt certain that those stories could not be true, and having been associated with daily newspaper work for a number of years he also knew how easily an enemy can for a time abuse the confidence of a newspaper and use its columns for ulterior purposes. No refutation of these charges can be stronger than that secured from the Department of Justice by the Fresno Bee, a real newspaper, representing the American principle of the square deal and we take our hat off to Editor McClatchy for, although having no personal interest in the matter, he voluntarily comes to the defense of a distinguished artist and splendid woman.

Following are the articles by Mr. McClatchy, Mme. Gadski's statement and an editorial leader which appeared in the Fresno Bee of November 29th:

CHARGES AGAINST MME. GADSKI NOT BASED UPON FACT

Investigation of Records of Department of Justice Proves Singer Not Connected With German Propaganda During War; Husband Is Exonerated

(From the Fresno Bee, November 29)
Several inquiries have been made of The Bee whether Johanna Gadski, to sing here Monday night, was so involved in German propaganda and frightfulness during the war that an American patriotic audience should not attend her performance. The Saturday Night of Los Angeles, a musical publication, charged her with celebrating the sinking of the Lusitania and other offenses, and the accusations were repeated in Fresno.

To secure the facts for its readers, The Bee asked its own correspondent at Washington to have the department of Justice pass upon the matter and asked Johanna Gadski for a statement. The two answers published below prove the falsity of the charges.

By Leo A. McClatchy
WASHINGTON BEE BUREAU, Nov. 29.—Johanna Gadski neither toasted the sinking of the Lusitania nor was she in any way connected with German propaganda in this country during the late war. That was the declaration today of officials of the department of justice whose records show that she was investigated during the war, with the charges proven false and she stands today as having been in no wise disloyal to this country.

The department of justice knows of no reason why Johanna Gadski should be shunned by patriotic American audiences. The department of justice also authorized the statement that a review of all information relating to her husband, Captain Tauscher, indicates he is a desirable resident of this country. He was accused on several counts during the war, but the department of justice officials themselves dismissed the San Francisco cases when they became convinced he was innocent and a New York jury unanimously acquitted him there.

The department of justice lends no sanction to the attacks in California upon either Gadski or her husband, for their records show them to be without foundation.

By Johanna Gadski

There is no word of truth in the malicious charges published in Fresno against me, which have been refuted by the department of justice, yet are now repeated when their falsity would be apparent upon the slightest investigation.

It is true my husband was indicted for conspiracy in the Welland Canal plot. But my husband was placed on trial for the above mentioned breach of neutrality laws and the jury found him not guilty—he was unanimously acquitted after a week's trial by a New York jury in the federal court presided over by Judge Hand. Evidence can be obtained for verification of this statement at any time in the federal court records in New York. After acquittal my husband left with the German Embassy for Germany, before the United States entered the war.

He was the one factor in Germany during the war who used his influence to secure comfort for the American prisoners of war. It was due to his effort that American prisoners were placed together in one camp, instead of being put together with soldiers of other nationalities. This fact is on record and can be verified by officers as well as the boys who expressed their gratitude to Mr. Tauscher for his assistance in making them comfortable. Further than this Mr. Tauscher has done more. He assisted American women, stranded in Germany during the war of which proofs can be had and facts are on record.

After my unequalled success at my reappearance in Carnegie Hall, New York, on October 30, 1922, on which occasion thousands of people were turned away, I was engaged by a society called the Course Diplomatique of Washington, D. C., and when I sent in my program of American compositions and in English, I was asked to change the same for an exclusive German one.

The president of the United States had arranged to come to this concert when discovering that he had to attend a memorial service that evening; he thereupon sent the vice president and his family to represent him. The rest of the audience consisted entirely of United States high officials, such as Attorney General Dougherty and officers in uniform. Representatives of all foreign nations occupied boxes and the assembly was the elite of the capital.

Also let me mention that in addition to the many courtesies I had been shown at the department of justice, the American Legion of New York, when asked before my first concert last year regarding their stand in the matter, publicly announced in the New York press that they had no objection whatever to my appearance that they had other things to do than to interfere with artistic pursuits.

Finally I wish to mention that the American naval attache in Berlin extended to myself and husband the highest compliment by giving a dinner in my honor, and two days later the American ambassador, Mr. Houghton, gave a big farewell party at which I also was the guest of honor.

Let me add that my husband has taken out his American citizenship papers, and that I have made my home and established my residence in New York for many years, having purchased an apartment there that I never denied being a German, and I would not deserve any respect if I had done so merely for business reasons, but I also emphatically deny having ever said, done or even suggested anything by word or deed

against this country in which I have made my entire career, wherein I have established my home, to which I have dedicated the best years of my life and where I have an abundance of faithful friends.

GADSKI ATTACK SHAMEFUL PROSTITUTION OF PATRIOTISM

(Editorial Leader Fresno Bee, Nov. 29, 1922)

Johanna Gadski, the singer, whose voice has charmed thousands, scheduled to sing here Monday night, has been assaulted bitterly in the public prints as having celebrated the sinking of the Lusitania, as having been connected in some manner with the dynamiting of bridges in the United States and Canada and aided by money German frightfulness in a peaceful territory. Were those charges true, a patriotic people would not care to hear her sing. The Bee

would do its share in publishing her damning record. But patriotism should not operate upon suspicion. Fresno should be certain of her facts.

In justice to Gadski, and in response to many queries on the subject, The Bee publishes upon its first page today a signed statement by that singer denying in full the charges of a blood-curdling pleasure in the murder of men, women and children; denying any participation in dynamiting bridges; and showing clearly how the United States Government and the American Legion regard her. The accusations are further weakened by the unanimous acquittal of Captain Tauscher on a charge of violating neutrality.

It grows still weaker on learning that her husband has been granted citizenship papers, though the naturalization

(Continued on Page 7, Col. 1)



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TWENTY-SECOND YEAR

THE MUSICIANS' CLUB

Vincent de Arrillaga, President of the Musicians' Club, informs the Pacific Coast Musical Review that the membership drive has been a success and that the desired membership was almost attained. Almost—but not quite. And so the club has decided to extend the privilege of becoming a member of this progressive and enterprising organization until the end of this year. Now, the Pacific Coast Musical Review believes it to be absolutely necessary that all musical elements should be united. The Musicians' Club is the nucleus for ambitious and far-reaching enterprises in behalf of the musical profession and public. The Musicians' Building, or Temple of Music, whichever you want to call it, is not as much of a dream as many might think. If other professions are able to build their own buildings, there is no reason on earth why musicians, assisted by our musical clubs, can not do it. All it requires is team work.

Of course if musicians are lacking in fraternal spirit, in good fellowship and in generous neighborly feeling, then it is impossible for them to accomplish anything. Practically every day young students and parents come to us and tell us how hard it is for them to select a good teacher, because every teacher they seek for advice tells them that every other teacher doesn't know his business. Now, that is not a professional spirit. And it furthermore undermines the prestige of the musical profession. Colleagues ought not to belittle each other. The Musicians' Club is the rock upon which a splendid edifice can be erected. Of course if anyone only joins a club or organization to get personal benefit out of it, then he does not belong in the Musicians' Club, but if he likes to see his profession esteemed and respected by the public as other professions are, then it is his duty to join his colleagues in an endeavor to make things easier and attain higher aims.

The last dinner of the Musicians' Club was the most enthusiastic and most successful we have attended. It was given in honor of the Chamber Music Society of San Francisco, the returning conquering heroes of California music, who were talked of in a manner to make them blush because of pride. Alfred Hertz was there and received together with the guests of honor—Elias Hecht, Louis Persinger, Louis Ford, Nathan

MANY IMPORTANT CONCERTS CROWDED INTO FEW DAYS

Mahler Symphony With Mabel Riegelman as Soloist Feature of Fourth Pair of Symphony Concerts—Emil Ferir, Viola, Assisting Artist of Chamber Music Society—Emil Telmányi Star Feature at Seckel's Music Matinee—Marcel Dupre a Brilliant Organ Virtuoso—Thurlow Lieurance Gives Interesting Recital

BY ALFRED METZGER

The season of 1922-1923, as far as San Francisco is concerned, is certainly the busiest and most active musical season the writer has encountered during his twenty-four years of activity in this community. It would really require a twenty-four page weekly journal to give each of these events their deserved attention. However, since we are not yet in a position to give adequate space to every event worthy of it, we will have to do the best we can until we can publish a music journal that conforms to our idea as to what the Pacific Coast should have in the way of a musical publication. The past few days have been busy ones in the musical world, and we shall proceed to review some of these events in this issue while others will have to await publication until next week.

Fourth Pair Symphony Concerts—The fourth pair of symphony concerts took place at the Curran Theatre on Friday and Sunday afternoons, December 1 and 3, in the presence of the usual large audiences. The feature of the program was Symphony No. 4 in G Major by Mahler. This is the second of the Mahler symphonies we have heard and, while we must confess that there is a certain element of melodious wealth in the work, it impressed us as being somewhat lacking in depth. Take the third movement for instance, with its joy-drawn-out, thin-scored, theme hardly ever changing from piano and pianissimo, and merely intended to give color to certain fanciful poetic ideas. At no point does the work rise above the purely conventional in its simplest and most commonplace environment. Unless we are sadly mistaken there was lacking an element of inspiration which we expected a musical giant of Mahler's stature to reveal.

We find in the analytical notes in the program that this symphony of Mahler's is scored "with Mahler's customary elaborateness" and that it is dressed in "the richest costume of modern elaborateness." To our ears this was not evident, unless someone unknown to us stuffed cotton into them. On the contrary the work is scored more in the style of the old classics like Mozart, using a surprisingly limited number of instruments for its orchestration, compared to the recognized modern school. However, it would be unjust to say that the scoring was not in every way a brilliant achievement from the theoretical or harmonic standpoint. Indeed Mahler is a pastmaster in orchestration, but it is in the combination of tone color effects and nuances, somewhat on the order in which an organist might use the stops on his instruments, wherein Mahler predominates. This Fourth Symphony seems to us a water color painting in distinction to the heavy oils of the modern school.

No one has reason to find fault with the scoring, or the artistic craftsmanship of the work. It is a musically creation in every sense of the word. It has its beautiful moments of pure unadulterated melody and it is poetic in every way. We find a certain monotony in the lack of striking contrasts in piano and forte passages, frequently pianissimo and piano, phrases being dragged out to unusual lengths. A novelty, which has been used by other composers, is the introduction of a soprano in the fourth movement of the symphony. This melody was sung by Mabel Riegelman in very artistic fashion. It is unusually difficult to sing and requires phrasing of the utmost refinement and intelligence. That Miss Riegelman's voice blended accurately with the instrumental portion of the work, and that she was in complete sympathy with Mr. Hertz' interpretation, was evident from the fine ensemble of voice and orchestra in this fourth movement of the work.

There is one all-important requisite of a really great symphony conductor which no one but the very best musician can show, and that is to interpret an entirely new work with authority and with that stamp of artistic finish which the most serious music lovers appreciate

Firestone and Walter Ferner well merited ovations. Emmet Hayden was there and told how good he felt about the way the San Francisco people appreciated the good work of the Mayor and Board of Supervisors in engaging the San Francisco Symphony Orchestra. Stories were told about various subjects, but we have not the space to print them all, and unless we could print them all our readers would not be satisfied.

Now, there is going to be a still bigger dinner on December 16th at the States Restaurant, Market and Fourth Streets. We would like to see the full membership (not the membership full) present on this occasion. It would be a proud moment for President de Arrillaga to see his wonderful constructive policy endorsed by the full membership of the Musicians' Club. Why not,

and recognize. And one of the reasons why the Pacific Coast Musical Review is so anxious to prevent any change in the conductorship of the San Francisco Symphony Orchestra is because Alfred Hertz is one of the very few—probably a half dozen—distinguished symphony leaders who possess that depth of executive ability and perception to immediately grasp the meaning and intention of a work entirely new to them. If you have heard the Mahler Symphony interpreted by the San Francisco Symphony Orchestra, you have heard an authoritative reading which will help you to understand the reading of any other great symphony conductor of this work. It is impossible to secure for San Francisco another conductor equally competent to give such authoritative reading of a new work.

Rimsky-Korsakov's Scheherazade was the second number on the program and Louis Persinger, with that finesse of craftsmanship and that artistic instinct of the genuine violinist, played his solos with unerring taste and purity of intonation. He was well worthy of the hearty approval accorded him. In other respects the work received that fine interpretation to which we have become used under the Hertz baton, and if we are not mistaken there is a marked improvement in the ensemble and spontaneity of phrasing as far as the orchestra is concerned. It was surely a notable program worthy presentation.

Second Chamber Music Program—The Chamber Music Society of San Francisco gave the second concert of the season at Scottish Rite Auditorium on Tuesday evening, November 28, more than a thousand people being in attendance. The program consisted of Mozart's Quintet in F Minor, for two violins, two violas and violoncello, Debussy's String Quartet op. 10 (two movements) and Brahms' Quintet in G Major, op. III, for two violins, two violas and violoncello. Emil Ferir was the guest artist and he certainly made himself felt. While in the ensemble numbers he never permitted himself to overshadow his colleagues he exhibited during the solo passages a tone of extraordinary warmth and beauty. His bowing is perfection and he draws not only a tone of unusual pliancy and highness, but he colors his phrases with unerring artistry and judgment. In short he is an artist of the first rank, of whom but few are found anywhere.

As already mentioned the work of the Chamber Music Society, consisting of Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner, is constantly growing and expanding. It is a sincere pleasure to watch the progress of these fine musicians. The recent program gave them special opportunity to reveal their exceptional versatility. For the Mozart, Debussy and Brahms works are compositions requiring distinct contrasts. Every one of them was played with the strictest adherence to the highest artistic principles. The Mozart playing we had repeated occasion to speak of in admiring terms. The Debussy work showed the fine tone color and ensemble work of these fine musicians are now capable. The Brahms Quintet brought out their excellent musicianship. To make a Brahms chamber music work really interesting requires the highest form of intelligence and we can not imagine a finer nor more effective presentation of the four movements constituting the Brahms Quintet than was given by the Chamber Music Society. No wonder the audience practically stood on its toes for sheer enthusiasm. It was a notable occasion and one that will linger long in the memory of everyone who heard it.

Emil Telmányi—The Colonial Ballroom of the St. Francis Hotel was crowded on Monday afternoon, December 4, when Emil Telmányi appeared for the first time in San Francisco at the third of the Alice Seckels' Matinee Musicales. The program included Bartol, Bach, Wieniawsky, Suk, Chopin and Beethoven com-

(Continued on Page 5, Col. 3)

in honor of the President of the club, who has done so much to bring it to its present prosperous and splendid position, let every member appoint himself a committee of one to see to it that the entire membership of the club attends a Christmas present to the president. It would be a great thing to do. Mr. de Arrillaga would feel very happy. It would not cost the members anything to speak of, and they would pay part of a debt of gratitude which can never be fully paid, unless by means of personal attention. So let's make the December 16th (next Saturday) dinner of the Musicians' Club at the States Restaurant a Christmas present to the President by attending as the full membership of the organization! To do this speak to or telephone every member you know and make sure he will be there. It will be ladies' night, too.

Gossip Among Musical People

Marie Partridge Price, soprano, and Zelma Stites McDonough, danseuse, formerly with the Metropolitan Opera Co., assisted by Elizabeth Alexander, accompanist, gave a recital of Songs with Dance Interpretations, at the Twentieth Century Clubhouse, Berkeley, on Friday evening, November 10th. The following delightful program was enjoyed by a large audience: On Wings of Song (Mendelssohn), The Maiden Speaks (Brahms), Tis Spring (Hugo Wolf); Au Printemps (Gounod), Gavotte (Lemaire), Les Papillons (Chausson); Songs—Night of Stars (Tschalkowsky), A Widow Bird Sat Yearning for Her Love (Schubert), (Chausson), (Cesar Franck), Dansons La Gigue, Marie Partridge Price; Dances—Dance Chinois (Tambourin Chinois) (Kreisler), Danse Ziganes (Nachez), Zelma Stites McDonough; Was I Not a Blade of Grass (Tschalkowsky), Hopak (Monussorgy).

The Jenkins School of Music of Oakland presented the following artist pupils of Leona Nesbit, pianist, and Samuel Savannah, violinist, in a program at Ebel Hall, Oakland, on Friday evening, November 17th: Miss Dorothy Grantvett, piano; Miss Gladys Bostwick, piano; Miss Rosemond Gilmour, piano; Miss Mary Healy, piano; Miss Marjorie Grantvett, violin, and Ralph Brandt, violin. The program was as follows: Concerto G Minor (Mendelssohn), Miss Grantvett, Miss Nesbit at second piano; Piano Solos—(a) Nocturne (MacDowell), (b) Arabesque (Leshetzky), Miss Bostwick; Violin Solo—Allegro Brillante (Tea Hove), Miss Marjorie Grantvett, Accompanied by Miss Dorothy Grantvett; Piano Solo—Scherzo, C sharp minor (Chopin), Miss Gilmour; Piano Solo—Polonaise, E flat major (Liszt), Miss Healy; Violin Solos—(a) Legende (Wieniawski), (b) Melody, A major (Brizard General Chas. Dawes), (c) Abelle (The Bee) (Francois Schubert), Ralph Brandt, Accompanied by Mrs. Brandt.

H. B. Pasmore presented Gladys Mary Campbell, Helen Knapp and Monnie Clayton Chapin, assisted by Winifred Decker, accompanist and The Lehmer Trio—Eunice Lehmer, violinist, Derrick Lehmer, cellist, and Helen Lehmer, pianist at the Half Hour of Music in the Greek Theatre of the University of California on Sunday afternoon, November 26th. This was the final concert of the fall season of the Half Hours of Music. The opening of the spring season will be on the first Sunday in March, 1923. The day was perfect and the audience large and enthusiastic. The new songs by Prof. Lehmer and H. B. Pasmore held the audience in rapt attention. It is rarely that such an evenly sustained excellence of rendition is achieved by a group of young artists. The program was as follows: (a) My Mother Bids Me Bind My Hair (Haydn), (b) The Lorelei (Liszt), Monnie Clayton Chapin; (c) Looking Across the Sea (Pasmore), (d) Wake Not but Hear Me, Love (Osgood), Helen Knapp; (e) Romance (Sibelius), (f) Negro Serenade (H. Clough-Leichter), (g) Allegro Molto Vivace (Gade), The Lehmer Trio; (a) The Slumber Tree (a lullaby) (Words and music by Derrick N. Lehmer), (b) Love Maria (Bach-Gottman), (Special recital part by H. B. Pasmore), Gladys Mary Campbell; Accompanied by The Lehmer Trio.

Miss Louise M. Lund, the delightful California mezzo soprano, who has conquered for herself an enviable reputation as operatic artist in Italy, filled a six weeks' engagement in Egypt at the opera in Cairo and will be followed by another six weeks' at Alexandria and two weeks' at Port Said. She has been abroad two years and expects to remain another year.

The San Francisco Musical Club gave the following program at the Palace Hotel on Thursday morning, November 16th, and the same made an excellent impression upon the large audience that assembled on this occasion: Waltz, Op. 24 No. 1 (Chopin), Berceuse (Chopin), Scherzo E flat minor (Chopin), Miss Aileen Fealy; Muth (Schubert), The Rose (Rubinstein), Tempest and Stormy Shrieking (Franz), The King of Thule (Liszt), A Dream (Grieg), Mrs. George Kierulff, Mrs. Maybelle Sherburne West (at the piano); Sonata in A Major (Cesar Franck), Modesta Mortensen, Walter Frank Wenzel (at the piano); Ton Sourire (A Catrine), Forquor Rester Sonnette (C. Schumann), L'Heure Delicieuse (Victor Staub), Mrs. Charles William Camm, Maybelle Sherburne West (at the piano).

Eva M. Garcia, the brilliant young pianist, presented her pupil, Ellen Virginia Clarke, age eleven, in a piano recital, assisted by The Technical High School String Quartet and Raymond, the Czechmow Dance (MacDowell), Hall, Oakland, on Friday evening, November 10th. The program, which was thoroughly enjoyed by a large audience, was as follows: Piano—Sonata Op. 49 No. 2 Allegro ma non troppo Tempo di Minuetto (Beethoven), Coucou (Daquin); Quartette—Andante Cantabile (Tschalkowsky) Manrel Hunkins, 1st Violin, Charles Cushing, 2nd Violin, Sterling Hunkins, Viola, Joseph Vandoren, Cello, Edward Danen (MacDowell), Nocturnette (Schumann), Prophet Bird (Schumann), Tramelerei (Schumann); Violin Solo—Hejre Kati (Hubay); Piano—Butterfly Etude (Levallee) Waltz, D flat (Chopin), Nocturne, E flat (Chopin), Dance of the Gnomes (Liszt).

Mrs. Carroll Nicholson, the well known contralto and voice teacher, presented Mrs. Ruth Riley Meyer, soprano, in a studio recital, assisted by Mrs. Edna Wagoner Riley, accompanist, on Monday evening, November 13th, at 32 Loreta Avenue, Piedmont. Miss Katharine Hundley violin, and Miss Harriet Hundley, piano, were the assisting artists in the following well interpreted program: (a) Amy's Song (Cadman), From the American

opera, Shanswey, (b) Nature's Holiday (Hageman), (c) The Day is Done (Spross); Depuis le Jour, Aria from the opera Louise (Charpentier), Legende (Wieniawski), Violin; (a) Two Songs from Cycle of Japanese Love Songs (Yamada), (b) When I bring to you coloured toys (Carpentier), (c) The sleep that fits on baby's eyes (Carpentier), from Gitanjali by Tagore; Chanson Norwegienne (Fournrain), L'heure Exquise (Hahn), Cello que Je Pretere (Fournrain), II Niege (Bamberg), (a) Popular Song (Old Refrain) (Kreisler), (b) Rondino (Beethoven-Kreisler), Violin; (a) Kom Kijra (Norwegian Echo Song) (Thrane), (b) The Old Maid's Song (Kentucky Folk Song) (Brockway), (c) The Night Wind's Song (Farley), (d) Butterflies (Seiler).

The Channing Auxiliary of the First Unitarian Church will give the following program at the church parlors on Monday afternoon at 3 o'clock, December 4th: Duet The Gypsies (Brahms) Miss Helen C. Heath and Mrs. Byron McDonald; Songs (a) Minuet de Martini (Weckelmann) (b) Down in the Forest (Ronald), (c) The Angels Are Stopping (Ganz), (d) Airlette, Were I a Sunbeam (Vidal), Miss Helen Colburn Heath; Violin (a) Romance (Wieniawski), (b) Adoration (Borowski) Miss Clara Elizabeth Storey; Songs (a) Mio habito caro (Puccini), (b) Dream's Times (Strickland), (c) O, Blow Bow Thou Wintry Wind (Glinifritz) Mrs. Byron McDonald; Readings (a) Ode on Christmas (J. E. Clinton) (b) The Merry Christmas Time (Geo. Arnold) Miss Madeleine Harrington; Christmas Carols—Boys from the choir of Grace Pro-Cathedral, Wheeler Beckett, organist-director; Walter Frank Wenzel will be the accompanist for the program and Mrs. John McGraw, president of the Channing Auxiliary asked Miss Heath to be the chairman of the event.

Laura Janos Fuesell, the distinguished prima donna contralto, formerly with La Scala, Nicosia and San Carlo grand opera companies, recently appeared before the Forum Club and presented the following program with the utmost artistic efficiency: Scene and Aria, L'Abborita Rivala from Aida (Verdi); Scene and Arias, Amour viens aider Mon Coeur s'ouvre a ta voix from Samson et Delila (Saint-Saens); (a) Sea Fever (an Ireland) (b) Sing to Me, Sing (Homer) (c) Last Hour (d) The Flower of the Chord (Sullivan), Maybelle Sherburne West was the efficient accompanist.

Mme. Johanna Kristoffy, the well known prima donna soprano and vocal pedagogue has removed her studio to 740 Pine Street and resumed her teaching for the current season. Mme. Kristoffy was unusually busy throughout the summer with her studio work and gave particular attention to teachers' courses. It is to be hoped that Mme. Kristoffy will find time to delight some of our music lovers with her fine voice and art during this season.

The Arrillaga Musical College gave a Two Piano Recital in its delightful recital hall, assisted by Isoline Harvey, violinist, on Friday evening, November 10th. The following program was artistically and musically presented:

Symphony, No. 4 (two movements) (Beethoven), Adagio—Molto Allegro, Misses Lindberg, Delaney, Silva and Mr. V. de Arrillaga; Danse Sacree (Debussy), Danse Profane (Debussy), Isabelle Silva—V. de Arrillaga; Danse of the Gnomes (Benj. Whelpley), Minuet (Benj. Whelpley), Edwin Simon—William Lavy; Sonata for Piano and Violin, No. 1 (Grieg), Isoline Harvey—V. de Arrillaga; Preludio e Fuga (Tareghni), (First time in San Francisco), Isabelle Silva—V. de Arrillaga; Polonaise (Saint-Saens), Helen Delaney—V. de Arrillaga; L'Enfant Prodigue (Debussy), (Prelude—Cortège—et air de Danse), Carl Rolland—V. de Arrillaga; Danse Macabre (Saint-Saens), Isabelle Silva—V. de Arrillaga; Spanish Dances, Nos. 2, 3, 4, 5 (Moszkowski), Misses Lindberg, Delaney, Silva and Mr. V. de Arrillaga.

Mme. Rose Reida Cailleau presented a number of very well trained and talented vocal students at her first monthly studio, 3107 Washington Street recently. The program presented on this occasion was as follows: (a) L'il Bateau (Strickland), (b) Song of the Open (La Forge); Miss Corinne Keefe; (a) The Old Refrain (Kreisler), (b) The Lilac Tree (Gartlan), Miss Geraldine Watt; (a) Un doux Enc (Delbruck), (b) Observation (Fontenay), Miss Alice Wilson; Villanelle (Del' Aquia), (b) Jocelyn (Gottard), Miss Eleanor Stadtegger; (a) Lift Up Thine Eyes (Logan), (b) Her Rose (Coombs), Miss Marie Cullen; (a) Trees (Rashbach), (b) Open Road (Scott), Mrs. J. W. Reid; (a) Micacela's Aria from Carmen (Bizet), (b) Robin's Song (White), Miss Beulah Masterson; (a) Sleep Why Dost Thou Leave Me? (Handel), (b) Consols a Nina (Weckelmann), Miss Margaret Mack, Miss Gladys Boys was at the piano.

Frances Dwight Woodbridge, lyric soprano is a newcomer to San Francisco, from the East, and will be a decided acquisition to the musical circles of San Francisco and the Bay regions. She possesses a beautiful lyric soprano voice, which, added to her womanly poise and grace, and artistic interpretative ability, enables her to hold her audiences sympathetic and responsive. Miss Woodbridge will be presented in a Song Recital by Madame Stettin Raymond-Voughs concert manager at the Fairmont Hotel, on Wednesday evening, December 13th. She will be assisted by Walter Frank Wenzel, who will be heard in several piano solos and will also accompany Miss Woodbridge. Miss Woodbridge studied with Wareham of London and Bouby of Paris, and has a wealth of good music to offer at her premiere appearance in San Francisco.

IMPORTANT CONCERTS

(Continued from Page 3, Col. 3)

positions, and was a strictly musical one in every respect. Talmányi was one of the foremost of the younger violin virtuosos and he plays with an unusual display of temperament rather than with absolute perfection of technical and tonal requisites, although he is not by any means deficient in the latter. He is a distinctly emotional player and his Tartini Devil's Trill Sonata as well as his Chaconne by Bach revealed rather a romantic than scholastic tendency. But all of us admire emotionalism in music and prefer it to technical frigidity. Anyway Talmányi enticed his appreciative hearers and was rewarded for his skill and musicianship by frequent demands for encores. Miss Seckels, and Mr. Oppenheimer, with whom Miss Seckels cooperates, have reason to feel proud of the success of the event.

Marcel Dupre—This brilliant French organ virtuoso, interpreted an exhaustive program of organ literature in a manner that justified his reputation as one of the leading organists in the world. He attracted the largest audience we ever saw assembled at an organ recital in the Civic Auditorium, several thousand people braving the rain to hear him and we compliment Emmet Hayden, the Mayor and the Board of Supervisors, for the fine opportunity they gave so many people to hear an artist of the first rank. Mr. Dupre's technic is impeccable. It is fascinating to watch his pedal work and his manipulation of the stops is decidedly artistic and musicianly. He secures an unusual amount of emotional sentiment from his unwieldy instrument and at times his technic is positively bewildering. He is an organist who understands his art to the minutest detail and is one of the few organ virtuosos who are able to give one a genuine thrill. His interpretation of the second Choral by Cesar Franck was specially worthy of the utmost adoration.

Thurlow Lieceur—Thurlow Lieceur, composer-pianist, Edna Wooley, soprano, and George Tack, flutist, gave a program of "Dramatized American Songs" at Scottish Rite Auditorium, under the direction of Ida G. Scott, on Monday evening, November 27, and delighted their audience with the sincerity and uniqueness of their interpretations. The program consisted exclusively of compositions by Mr. Lieceur, who is one of the foremost of American composers, and one of the most popular ones. On this occasion he merited our appreciation not only as composer but also as pianist and accompanist. He is one of the most interesting lecturers and illustrators of music we have watched. Miss Wooley possesses a clear, flexible soprano voice, fine as to quality and true as to pitch. She sings with excellent diction and with convincing expression, and has grasped the significance of the Indian folk song to the last degree. It was an education to hear her.

H. B. Pasmore will give the third monthly recital by pupils of his artist class, assisted by Eva Walker, brilliant pupil of Suzanne Pasmore Brooks and Mrs. Gayle E. Morley, excellent pianist and fine accompanist, who will play for Margaret Caldwell Spear, formerly of Los Angeles, where she holds an enviable reputation as a concert and church singer. The others participating are Mrs. Leroy V. Brandt, who is soloist for Trinity Episcopal Church, San Jose, and teacher of singing in the Institute of Music, San Jose. She is a sister of Monnie Clayton Chapin, who so distinguished herself by her fine rendition of Liszt's Lorelei at the Greek Theatre recently, and Wilson Taylor, who is tenor soloist at St. Stephens Episcopal Church, San Francisco. Mr. Taylor also made a successful debut at the Greek Theatre at a recent Half Hour of Music. Persons wishing cards for the recital should address H. B. Pasmore, 26 O'Farrell street. The recital will take place at Knabe Hall, Kohler & Chase Building, on Friday evening, December 15, at 8 o'clock.

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GADSKI CHEERED IN EUREKA, FRESNO AND OAKLAND

BY ALFRED METZGER

Eureka is deserving of great credit for the manner in which this striving city turned out to the Gadski concert. The State Theatre, a new theatre, handsomely appointed and seating about fifteen hundred people, contained over a thousand enthusiastic music lovers at the concert given by Mme. Johanna Gadski on Friday evening, December 1st, and the enthusiasm was simply extraordinary. The writer had an idea that the German lieder and the Wagner numbers would be too heavy for an audience in a city where musical attractions were not frequent. But much to our surprise the people applauded the most artistic numbers and demanded encores of works of the highest musical standard.

The Tristan and Isolde aria, for instance, evoked cheers and the Battle Cry from the Valkyrie had to be repeated and the people wanted still more after the conclusion of the concert. It is evident that Eureka wants to hear great artists and is eager to listen to the best. Not too much credit must be given to D. J. Flanagan, a young musical enthusiast, graduate of Stanford University, an executive man of the American Expeditionary forces who served in the medical corps, and quite an intelligent young music lover. While Mr. Flanagan does not pretend to be a manager, nor does he seek public recognition, he nevertheless was the first to make the appearance of a great artist of international reputation a success in Eureka, and the city owes him a vote of thanks.

The Pacific Coast Musical Review will presently publish more about the musical activities of Eureka which city harbors an excellent musical club of which we also intend to say more presently.

FRESNO'S ENTHUSIASTIC AUDIENCE

Fresno also contributed to the enthusiastic receptions accorded Mme. Gadski on her Pacific Coast tour. Her audience was eager to accord her that attention and that cordial welcome which she met everywhere so far and which has given her a great deal of satisfaction, for it proved that she was still gratefully remembered by everyone who has the best musical interests at heart. Two and three encores were demanded after each group and the usual enthusiastic ovations were the order at the conclusion of the program.

OAKLAND AUDIENCE REFUSES TO LEAVE

Notwithstanding the rain, a large audience assembled at the Auditorium Theatre in Oakland, when Mme. Gadski gave her concert under the management

of Miss Z. W. Potter. The Diva was in excellent voice and enthused her hearers with the musicianly interpreted classics songs and Wagnerian arias. Her interpretations are model, well worthy of emulation and some of the Wagner songs were so thoroughly artistic and so highly flavored with the very essence of musical refinement that ordinary audiences would hardly be expected to appreciate them. Yet this fine Oakland audience responded immediately and greeted with deafening applause the most difficult of the numbers. As usual the Wagnerian arias made a deep impression and called forth cheers in Oakland as they do everywhere else.

In addition to her excellent voice Mme. Gadski possesses the rare art of singing with covered tones. It is simply exquisite to listen to her, and we know of no artist before the public to day who can surpass her in this special feature of her singing nor in any other. She is specially impressive in her remarkable mode of expressing emotional sentiment. She gets at the very marrow of a composition and succeeds in pulling her audience along with her. Her Oakland concert was another triumph.

We will take advantage of this opportunity to speak more fully about the work of Margo Hughes. Mrs. Hughes, while she always was an excellent accompanist, who has the instinct of sensing the artistic faculties of a soloist she has now broadened by experience and all her numerous artistic faculties have been concentrated. She possesses a limpid touch of velvety quality, plays with assurance and skill and blends her work with the interpretation of the soloist. Mrs. Hughes also has gained poise and presides at the piano with dignity and professional ease. She is beyond question one of the best accompanists before the musical public.

This evening Mme. Gadski will be the soloist at the second symphony concert under the auspices of the City of San Francisco and all indications point to a crowded house at the Civic Auditorium.

Laura Janos Fuesse, the distinguished prima donna contralto, formerly with La Scala, Nicosia and San Carlo grand opera companies, recently appeared before the Forum Club and presented the following program with the utmost artistic efficiency: Scene and Arias, *Amour viens aider Mon Coeur s'ouvrir a ta voix* from samson et Dalila (Saint-Saens); (a) Sea Fing (John Ireland) (b) Sing to Me Sing (Homer) (c) Last Hour (ramer) (d) The Lost Chord (Sullivan). Maybelle Sherburne West was the efficient accompanist.

shameless kind. For it degrades patriotism to profit.

Unless these defamers of Gadski can controvert the department of justice and prove the President of the United States is mistaken in his beliefs the people of Fresno can hear Gadski's voice in perfect security that it did not sing hallelujahs over the murder of the innocent Lusitania victims. She deserves more than a full house that Fresno shall right a wrong.

Eleanor Chabot, an artist student of Elsie Cook-Hughes, gave a brilliantly successful recital in Gilroy on the evening of November 28th. She was assisted by Edna Horan, an artist student of Signund Beel, of San Francisco. Miss Chabot will appear at Knabe Hall on the evening of December 13th in conjunction with two other of Mrs. Hughes' artist students, Dorothy Broadbury and Marguerite Negua. An interesting program is planned and all interested are invited to attend. It will commence at 8:15 p. m.

Sir Henry Hyman, one of the most esteemed and distinguished members of the musical profession, is confined to Lane Hospital, owing to illness. He was surprised by a visit from Kocian, the distinguished violin virtuoso, who brought him a big box of carnations and naturally gave Sir Henry a very happy hour or so. His numerous friends will be sorry to hear that his health compels him even to temporarily accept the hospitality of a hospital, but all of us wish him speedy recovery and trust to see his smiling face at his haunts soon again.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, December 3, 1922.—Conductor Walter Henry Rothwell returned to his desk at this week's pair of symphony programs, after a short illness (a light attack of influenza I was told), and was greeted with warm applause. Again I must state that the heart interest of the listeners has obviously grown to judge from the applause. Generally speaking the orchestra has not often played better, as to tone quality and cohesion of phrasing, unity within the various sections and among these groups. Intonation was not always perfect in the woodwind section, and the brass (trumpets, trombones) was occasionally "brassy" to a disturbing degree. Altogether Mr. Rothwell unfolded the tonal richness of his organization to a magnificent end.

Borodin's First symphony in E flat major, the Sorcerer's Apprentice by Dukas, and the Mastersinger Prelude, formed the strictly orchestral selections, with Paul Althouse, tenor, in the Lomazetti aria, L'argma Furiva from 'The Elxir of Love, and in Massenet's Foyez, Donce Image, from Manon.

I would like to speak at length of this Borodin symphony which shows so distinctly where the Russian musical genius, another Hercules, stood at the parting of the ways leading to cosmopolitan classicism and nationalistic tendencies in music. One of the first Russian symphonies, and I think, the first important work Borodin wrote, this symphony impresses one all the more under the circumstances of its conception. It affords a valuable proof of the fact that as Liszt said to Borodin more than fifty years ago: " . . . In Russia, there is a vivifying current."

Rothwell gave the work a characteristic reading, though the tempi were occasionally a trifle slow in the third movement, and Andante interspersed with folk-song-like episodes. Brilliant in the best sense of the word was Dukas performance. It thrilled the audience. The Mastersingers always find a grand performance under the Rothwell baton.

As to the soloist: Althouse did not use his brilliant voice always to best advantage. It is a voice of startling brilliance and clarity, of excellent range and volume. But at the cost of actual tonal beauty in many instances. In other words, Althouse forces his tones. They are frequently not relaxed, hence brittle and not so colorful as they can be in softer passages. Althouse's voice has that rare quality, metallic vibrancy, but the singer over-cultivates this quality to disadvantage. His phrasing then becomes heavy (as in the Donizetti aria which is much lighter in spirit than he gave it). Also it leads the singer to sing flat at times. (Which happened practically on the same notes in both performances). What lovely, limpid tones Althouse can produce was more evident in the Massenet. His Italian diction is better than his French. After both arias the soloist was warmly applauded and had to return to the stage repeatedly to bow his thanks.

Sunday afternoon's program has been dedicated to the Music Department of the Public Library in aid of its purchasing fund. W. A. Clark Jr. donated the box-office receipts of the afternoon. The financial drive in aid of the Music Department is to meet the increased demand for score and books.

Olga Steeb, in her turn has volunteered to play the E flat concerto of Liszt. Mr. Rothwell on his part has chosen a specially attractive program, the Egmont overture of Beethoven, the symphonic poem Orpheus by Liszt, the Love Death from Tristan and Isolde and the Mastersinger Prelude.

Ely Ney will be the piano soloist in the fifth pair of programs, December 15 and 16, and is to render the fifth piano concerto in E flat by Beethoven. Her husband, Willy van Hoogstraete, who made such a favorable impression when conducting the Philharmonic Orchestra and the Stadium concerts in New York City, will be guest conductor in the second symphony of Brahms and the Ruy Blas overture by Mendelssohn.

Thilo Becker and Mme. Ottilie Chew Becker are again under their own roof, happy to be home, stimulated by a trip to Europe, where their concerts were well received. Very likely we will hear the two distinguished musicians in one or two violin and piano concerts. Mr. Becker probably also as piano soloist.

Mme. Becker was in town, shopping, busy setting up house again. So Mr. Becker and myself settled for a happy tete-a-tete, which grew into a friendly circle as (Lilford Lott, the baritone, and Blanche Rogers Lott, the pianist, dropped in.

" . . . It was a dream-trip, the journey through the Mediterranean, to Naples, Rome, Florence, Milan. We lived in the galleries. What a wonderful country Italy is. The Fascist movement had then begun to manifest itself, and evidently was welcomed by the people there who regard it as a protection against the tendencies of Bolshevism." Thilo Becker related, interesting the facts of his trip with remarks, interesting and ample enough for a longer article than space will permit.

Munich was the first stop. In Italy a happy atmosphere, the people singing on the streets when promenading in the evening, while in Germany one immediately sensed an atmosphere of mental unrest, physical and mental dissatisfaction, restlessness.

"They act like people without hope, as if the ground were giving away under their feet. You cannot move among them without feeling depressed. The Kaiser? No, nobody speaks about him. They have dismissed him from their minds. They realize the futility of ef-



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Arriving late in the evening at Berlin our two friends drove from one hotel to another to find a room. They had reserved lodgings by wire, but as the clerk at the hotel said, rooms must be reserved at least three weeks ahead of time. After calling at about twelve hotels they finally found accommodations in a private residence far from the center of the city, in Charlottenburg, one of the residential suburbs. But their stay was cut short, as the room was available but for a few days.

Having found new quarters through the help of his concert-manager in Berlin, the difficulty of obtaining a grand piano for practice arose, and with it the problem of getting a room where one might practice more than one hour each day.

"I called at the Steinway Piano house," Mr. Becker continued, "where they have store-rooms full of wonderful instruments, all sold, but kept there in storage as the purchasers cannot find living quarters large enough to place grand pianos in. Evidently building-forces and material are concentrated on industrial structures. Flats and residences are utterly insufficient to meet the demand. Moreover, Berlin is swarming with foreigners, many Russians, very few French."

Disappointed in their search for suitable rooms, the Beckers decided to spend the time in Leipzig, until the time of their Berlin concert had arrived. As to the two recitals, they were well attended and very favorably received by the critics, who in every instance wrote about the "distinguished artistry and excellent style" of the concert-givers. To sum up the serious and tragic-comic aspect of some of the incidents Mr. Becker tells in his charming, graphic way of describing details.

When in Leipzig he wished to rent a piano, and had to take his practice hours at the house of an aristocratic family. The charge was a hundred marks a day, or ten cents in our money. In New York City Mr. Becker paid \$20 for two seats to hear "Horis Godunow" at the Metropolitan. Ticket scalpers had added \$12.50 to the regular price. Expenses for the concert in Berlin amounted to \$20—for that in Leipzig \$12. Guests at a dinner-party given for them by one of the leading music-dealers in Leipzig, Mme. Becker had to wear her fur coat. It was bitterly cold and coal not procurable, besides prohibitively priced. The fur coat incidentally cost \$48 in Leipzig and would have cost here ten times the amount. The old spirit, often arrogant, has vanished. The people starve. Children faint in the streets.

Musically the standard seems highest in Paris, particularly as to orchestral concerts. Rehearsals are restricted in Germany as the orchestra cannot afford them. Economic conditions also affect the artistic life of England, where unemployment causes much suffering. The prices are higher there than anywhere else. And finally: Angelos abroad. Katherine LeFevre is studying violin with Flesch in Berlin, her sister Elizabeth takes cello lessons from Julius Klengel in Leipzig. Mr. Becker spent several pleasant hours with William Shakespeare, the vocal teacher, well remembered here. In Berlin they met Edward Schlessberg, the pianist, and Charles Meredith the actor. Not to forget Lester Donohue, who is now in New York City, where he will appear in recital December 4. Arthur Schnabel, the eminent pianist, who will play here next Spring, was one of the many hosts who honored our musical wanderers.

"You know," Thilo Becker said, as we were taking leave from him, "you know, every German, every Englishman, talks of America, and moreover they all speak of California, and I am not joking, of Los Angeles. They speak of our beautiful country, and of the sun. They yearn to come here. The sun, the sun. To them the sun seems the symbol of hope and happiness.

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Of the concert of the Woman's Lyric Club just so much at this time: This chorus has hardly sung better with finer blending and beauty of tone in every section of the chorus. Such difficult songs as those by Purcell and Poldowski, for instance, were rendered with artistic finesse. Compliments to Conductor Poulin and Mrs. M. Hennion Robinson, the accompanist.

Arthur Middleton's rich baritone voice won him one of the greatest vocal victories ever attained by an artist here. Little wonder, his tones rise with remarkable ease, and vibrate through the hall like those of a bell. Incidentally, he is one of the few American singers whose diction is delightfully distinct. That some of his selections were a trifle light, can be excused, as the program had an intimate nature. His old Italian numbers were the most noteworthy part of his appearance. His performance of Rossini's Largo al factotum afforded a fine testimony as to vocal technique, but it would seem that the calibre of his voice does not lend itself perfectly to this aria. The Woman's Lyric Club must be congratulated upon the choice of their soloist.

Marcel Dupre, the noted French organist of Notre Dame Cathedral at Paris, played a program Sunday afternoon at Philharmonic Auditorium. The audience was fair-sized, mostly occupying the cheaper seats, which ought to make some people blush. At the same time it shows where that serious love for music can be found. It also was an enthusiastic audience. Well so, for Marcel plays superbly. The smoothness of his technique is all the more astounding as his acquaintance with the peculiarities of the console can have been but very brief. Dupre's playing is to be refined almost too quiet to be called virtuoso, but it was virtuoso all the same in its degree of digital dexterity. The evenness of his runs, trills, interchanges from manual to manual seems perfect. His pedalling has great surety. Likewise his treatment of themes and figuration exhibits admirable plasticity.

There was nothing unusual about the program itself. A big program, nevertheless, but I believe one expects that, when an organist of super-qualifications is announced: Bach, D'Aquin (1694-1772, a typical French Christmas carol and variations, characteristic of that period), a composition by the French composer Bordon (of little depth, utilizing the chimes, which in several instances, on the Auditorium organ, are not in pitch with the pipes), the second Choral by Franck, the Scherzo from the Fourth Symphony by Widor, a Prelude and Fugue in G Minor by the concert-river (serious and impressive in technique and spirit), though perhaps musically i. e. inventively not significant. There were several encores.

Fascinating and musically enjoyable was Dupre's feat of symphonic improvisation in three movements. The themes were handed to him immediately before the improvisation by Albert Tufts, president of the local chapter of the organists, who acted as extempore chairman. These themes had been handed in by Dr. Ray Hastings and Morton P. Mason for the Allegro movement; by Frank Colby and Dr. Mickel for the Intermezzo movement; by Roland Diggle and Albert Tufts for the closing Fugue. They had been chosen by Mr. Dupre out of twenty themes submitted. I suppose it is not easy to produce more or less on the spur of the moment, themes of particular depth and germinal potentiality as to thematic development. Moreover the six musicians, probably themselves often confronted with the necessity of improvising, realized that rhythmic characteristic is a welcome thing if improvisation on a theme is required. However, this only by the way. Two of the themes also had more melo-distinction than the others. In short, Dupre magnificently utilized, or should I not better say glorified, the musical subjects

tendered him. His instantaneous improvisation showed fine command of form and polyphonic treatment, enhanced with good climaxes and registration effects. Harmonically it remained, as the themes themselves, dia-tonic.

Which reminds me to say that one would have found it most interesting to hear one of the newer, that is to say harmonically more modern masters in the course of the program, specially from the viewpoint of registration. This also leads me to think that Dupre may have felt handicapped in his registrations by unfamiliarity with the instrument, and its limitations, the latter perhaps not so much in range and actual effects, but in quality of sound. I understand that the management of the house is considering to rebuild the organ, for this reason, as it cannot be employed in the concerts of the Philharmonic Orchestra owing to difference of pitch.

Dupre's playing is of eminent finish, quiet, of a spiritual reticence one might almost say. Again, it is well to remember that the difficulties the visiting organist, who plays on different organs encounters, are vast. All the greater does Mr. Dupre's achievements appear. If there was lesser strength in his playing then it would appear that he reserves his greatest art for the manuals. His characterization as to style is not always poignant from the interpretative angle. It is more objective than subjective. I cannot help thinking, despite my aversion as to comparisons, which usually prove false, as the premises are never the same, that Alfred Bonnet, another eminent French organist, surpassed Dupre often in pedalling as regards style, interpretation if you like. Bonnet's playing, I grant, may not be so finished manually as Dupre's, yet he seems a more forceful personality which also expressed itself through greater eloquence of registrations.

As for the present recital, I would have gladly listened to it "all over again," as the saying goes, for Dupre is a real ambassador of this "Queen of instruments."

Appropos, I understand that Bonnet is to be heard here this season, also Courbon. The management of the cathedral at Antwerp. One must be grateful to the Auditorium management for their doing so, and full support as to ticket sales should be accorded them by our local organists and their church organizations. The greater the interest in concerts of this type, the greater the growth of our church music here.

I spent an interesting hour chatting with Jessica Colbert, the San Francisco manager, who accompanied her two artists, Paul Althouse and Arthur Middleton, to Los Angeles. Mrs. Colbert is bringing the London String Quartet again West this year. This ensemble will be heard here under the auspices of the Los Angeles Chamber Music Society. Mrs. Colbert also spoke of the excellent impression Emil Perir, the violinist, has made, when he appeared as guest-artist with the S. F. Chamber Music Society.

John Charles Thomas, the American baritone, reaped new laurels during his return-appearance under the management of the Fitzgerald Concert Direction. If anything, the singer artist increased the artistic and sympathetic impression he made at his debut here the week before. Of his lovely voice I have spoken previously. I think there are few better ones, and not many like it. Again one could admire exceptionally cultivated tone-production, resulting in luscious tones no matter what position of the wide range it covers.

Thomas chose a somewhat heavier program, and met with even greater enthusiasm. His interpretations are well thought out and afforded on this occasion a note of deeper expression than in the previous concert, revealing him an artist capable of lofty emotionalism. Thomas also provided in a fuller degree the musical-dramatic element with convincing readings from Verdi and Leoncavallo operas.

Here is a singer with a great future, and not a little of it, he will have to thank to his perfect diction, which proves that English singing can be made as pleasing to the ear and intelligent in phrasing as in other languages. He promises to be before long among our American "stars."

Thomas was supported by William Yanaushek at the piano. Yanaushek is an eminently musical player who seems to sense the very inclinations of his soloist.

Claire Forbes Crane was presented in complimentary recital by Barker Brothers' Music Department and France Goldwater, concert manager. Miss Crane is an interesting player, though she carries individualism of expression occasionally too far. But for this faculty she might, however, have given us a less interesting program, and interesting it was. Particularly noteworthy is her playing of the moderns, Le Desir by Scriabine, a Berceuse from Stravinsky's Firebird, further, Aereusky and Rachmaninoff, because she produces striking color effects.

Less impressive is her playing of the classics, such as Beethoven's Moonlight Sonata, B minor Rhapsody of Brahms, Liszt, Chopin, etc. In fact, technically one could have wished for greater clarity and greater breadth of phrasing. Yet, the pianiste evidently had won the sympathy of the public to judge from applause, encores and flowers. Appropos the stage setting was arranged with much taste and made for atmosphere, a certain something, usually lacking.

(Continued on Page 10, Col. 3)

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PADEREWSKI RETURNS TO THE PIANO

All New York Acclaims the Most Important Event of the Season—Vaughn Williams' Symphony the Important New York Work of the Philharmonic Repertoire—Easton Does Butterfly at the Opera—Programs of the Week.

BY ROSALIE HOUSMAN

NEW YORK, Nov. 30.—A prominent press man once gave me a very pertinent bit of advice. He said tell 'em the big news first, then they'll read the rest. And so, this time, I simply can't wait to begin this newsy little letter, as I want to spread the glorious news of Paderewski's return to the concert platform on Wednesday afternoon, Nov. 22nd. Weeks before, the entire place was sold out, and at the last the speculators must have reaped a harvest, as rumor had it, that some enthusiasts paid \$25 a single seat. They got the thrill they went for. Not only was it a personal triumph, which was, after all, to be expected; but it went further than this, when we heard the old magic of his touch. Some critical folk will cavil at this or that—that time and statesmanship had taken away a little of the old perfection and clarity—but in the glories that remain is enough greatness to make a dozen pianists envious. After all, it was the personal equation which counted, and the quality of touch is the thing which counts, and which is each individual's contribution. Some will say it has been intensified by the years when he did not play in public. I do not know, but that beauty is immortal and imperishable, I do know, and that is Paderewski's gift to us, who worship Beauty, and see it through the eyes of her high priest. It does not matter what he played—this is not the place for cataloguing—but for comment—to wonder, and applaud.

The Sunday music in this Big Town is a crowded calendar. The big dates last week were Sliot at Aeolian, and Gogorza's annual concert at the Town Hall. Sliot is one of the greatest pianists I ever heard—as a Bach player he is supreme. He is of the last public-playing Liszt pupils, and he has that nobility of conception, which restores one's faith in Art. There is no personal equation, with him, the importance of the music is supreme, and he gives one all the splendor of a glowing canvas, with such superb technique, that it in itself is quite forgotten, and all the tenderness, the consciousness, the human quality are with us. One feels in the presence of the Immortals, listening to him. I cannot transmit my impressions—they are too deep for words.

As always, Gogorza is a delight. Such perfection of detail and phrase; all the core of the music laid bare, and its soul, too. A Lieder-Singer par excellence, one who perceives the beauties in the classics, and makes us, too, aware of them. His diction is so perfect, that printed texts are quite unnecessary. As a model for the younger singers to observe there is no one singing now who could be a better one than ever. The voice is as fresh as ever and is managed with consummate skill. One leaves his recital, refreshed in body and mind.

There were sufficient Great Events during the past week to fill a season anywhere else. It has become a trite remark to say that New York is overcrowded musically. This week alone is sufficient proof of that. I could not hear the Flonzaleys, because of the Philadelphia Symphony Orchestra, which played at Carnegie Hall Tuesday evening, Nov. 21st, a purely orchestral concert, as the cello soloist, Gerardy, played a new Elgar concerto, where, according to my judgment, the soloist was quite secondary from the standpoint of the composer's intent. If you like Elgar you will like this. I thought it quite unusual music, made of unimportant musical material, fashioned skillfully enough but which did not make the appeal to one's inner self that cello music usually does. Gerardy played it with the liveliest tone quality imaginable, with a rare sense of the phrase, and Stowkowski did his share well, yet the whole left one quite unimpressed or refreshed. The Fourth Brahms and a Liszt Rhapsody completed a very beautiful program, remarkably played. On the Flonzaley program, a quartet of Hay was the novelty. Placed between the Schubert A minor and the E minor Beethoven Op. 9, it stood the contrast well, and I noticed in the next day's papers that it received interesting comments, and that the quartet itself was in its usual form, which is the highest praise possible, and means that it is the best quartet playing in New York at present.

At the Philharmonic concerts the same program is repeated, though this time was the exception to the rule. The novelty, the Vaux-Williams Pastoral Symphony was given its first hearing in New York and proud of rather mild interest to the audience, who applauded politely. The work has distinct musical feeling, too much of which tends toward monotony. It is in four movements, and presented one novel feature, in having an invisible soprano soloist in the beginning of the last movement (this part was beautifully sung by Miss Florence Hinkle). But the contemplative quality of the music is too strongly emphasized. There is feeling that rhythmic vitality is lacking, which makes for contrast, and intensifies emotional reaction. This music is a line, at times beautiful color, but the whole as such did not satisfy. The material is old English in feeling, though not in actual texture, as the composer has so thoroughly saturated himself with the spirit, that one is sure the themes are his own personal reflection of the early material he loves. It seemed a complicated

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score, used a large orchestra, and was well played. Arthur Rubinstein was soloist, playing the Mozart A major rather well, though perhaps not in the spirit of the older master.

The Damosch organization had a trump card in Gabriowitch, their soloist, who played the Brahms B flat concerto (perhaps the greatest in the literature of the instrument), as it should be played, ideally, indescribably. I never heard a more divine interpretation, and one which gave such spiritual refreshment as he did. The orchestra, under Damosch, followed well, and gave fine support, but one was conscious that the pianist held, and lead, and mounted to undreamed of heights. The audience arose to acclaim him and the applause was the most spontaneous I have ever heard accorded a soloist at a symphony concert. The rest of the program was beautiful, the ever delightful Mozart G minor, which the passing years cannot tarnish, and as novelty Pizzetti's Suite La Pisanella, written as entracte music to D'Annunzio's play. There is no program for the music, the composer wishing it heard for itself alone, and as such it deserves our attention. It is delightful, modal at times, charmingly scored and a sincere proof that Italian symphonic music has as noble a future as it has had a past.

At the opera there have been full houses and several important debuts. Oneghis and Rethberg in Aida, the former the most superb Amneris is seen and heard in a decade, also a new Tenor, Kurt Taucher, who was the Signum in the first Walkure of the season, sharing high honors with Jeritza and Matzenauer, who did the same roles last season. He has (I have not heard him yet), I understand, a fine stage presence, is a good actor, and has fewer of the vocal faults of German tenors. He is a valuable acquisition, and will sing in leading Wagnerian roles. I hear Bender, who was a sensation in Rosencavalier, was a splendid Hunding, and that the entire performance was excellent. The papers have been remarkably enthusiastic about the new Butterfly, sung for the first time this season by Florence Easton, who has proven herself to be the most versatile and valuable member of the company. They were unanimous in their praise of her interpretation of the role about the many little subtle characterizations she brought to hear and, most of all, about her beautiful singing. She has at last come into her own.

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Among the soloists of the week deserving special and honorable mention are Mabel Beddoe, contralto, whose New York debut was eminently successful. She has already sung with Damosch in the Messiah, and twice at the Bethlehem festival. Her singing is pure, vocally free, her diction clean, and at all times understandable, and her musical sense is of the highest. Her program was varied, and not as dark as most contraltos see fit to sing. Bos gave her admirable support, in a most exacting program.

The New York quartet, who have played here before, gave the second of their series, giving for the first time here a Meditation of Bok, which pleased a large audience. The Oratorio Society, lead by Albert Stoessel, gave New York its first performance of the prize winning oratorio, the Apocalypse for Paolo Sallico, with distinguished soloists and it made a very favorable impression on critics and audience, as it sounded well. Among the soloists of distinction of the past week, may be mentioned Erika Morini who played her second concert at the Town Hall, and also Greta Masson, a soprano, who has a charming personality, an appealing voice, and who puts her songs over well.

LOS ANGELES LETTER

(Continued from Page 9, Col. 3)

Owing to growing demands for instruction from private pupils, Fanny Dillon, nationally known composer, will devote every afternoon to pedagogic work at her residence studio. In this connection Miss Dillon also announces her resignation as member of Zoellner conservatory faculty. Miss Dillon also has been honored in an exceptional manner. She has been invited to represent the western music teachers at the National Music Supervisors' convention, to be held in Cleveland next April. The invitation was extended by the well-known Oberlin College from where an educational music survey of the West was made.

Enrollment for the second term at the Zoellner Conservatory of Music shows a considerable increase over already gratifying attendance. Arrangements have been made to enlarge faculty and studio facilities.

At the California Theatre—Music of more humorous nature delighted large houses during the three daily concerts. Letter's Southern Wedding offers clever instrumental effects which brought special credit to Harry Grapengeter (bassoon), Melville Barry (trumpet), and William van Deeven (flute). Conductor Elinor revealed the tonal charms of his ensemble in two additional selections, the Melody in F by Rubinstein and in the light-winged overture, Poet and Peasant. Charles Calkins, solo mirlabophone player, won warm applause with his clever effects in the Souvenir by Drla.

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Henry Bretherick announces that he has moved his residence and music studio to 2710 Pine Street, where he continues his lessons. Mr. Bretherick is one of our most conscientious and best informed pedagogues and his prominence among California organists as well as piano teachers is well known to the profession.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 11

SAN FRANCISCO, SATURDAY, DECEMBER 16, 1922.

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LOS ANGELES OFFICIALS ASK GADSKI TO PROTECT CITIZENS

Chief of Police Being Informed That Violence is Threatened Confesses Impotence to Protect Ticket Buyers from Being Interfered With—House Practically Sold Out Before Concert—Diva Victim of Agitators Who Inflamed American Legion Members and War Veterans by Means of Falsehoods and Misrepresentations—Uniformed Sailors of U. S. Navy Used to Block Entrance to Philharmonic Auditorium

BY ALFRED METZGER

Although the Philharmonic Auditorium in Los Angeles would have been occupied by a large audience at the Gadski concert scheduled for Monday evening, December 11th, and thousands of Los Angeles music lovers were eager to hear the Diva the authorities entrusted with the care of protecting the citizens, and sworn to uphold the laws of the community, confessed themselves impotent to protect their own people from intimidation at the hands of young men inflamed by agitators and law breakers by means of falsehoods and misrepresentations. And so they asked Mme. Gadski to do what they failed to do and by gracefully withdrawing enable the Chief of Police of the Southern metropolis to keep order in his town. This must be a pretty fine thought to contemplate by the representative citizens of Los Angeles, specially by the members of the Merchants' and Manufacturers' Association who have been compelled before to engage their own officers to protect their interests.

Let us look this matter squarely in the eye. After careful investigation and deliberation the Department of Justice, the Chief of the United States Intelligence Department, the Commander of the State Chapter of the American Legion, backed and reinforced by records of the Federal Court of New York State positively and without equivocation stated that the stories circulated about Mme. Gadski were absolutely false. Mme. Gadski herself denied these accusations very positively and directly. Every scrap of evidence pointed to the fact that nothing was true that had been said against her record during the war. The very fact that all the statements regarding Mme. Gadski's war record were originally circulated BEFORE AMERICA WENT TO WAR and that all incidents supposed to have taken place were attributed to her BEFORE THIS COUNTRY JOINED THE ALLIES should have convinced every rationally thinking individual that venom and spite, not patriotism, inspired these attacks.

The question then arises why were the agitators so persistent, so deaf to all reason, so malicious, bitter and spiteful, even in the face of the denial of the truth of the facts as stated by United States authorities whose word is beyond reproach and absolutely dependable. The answer is that someone must have

incited these people into a state of unreasoning anger. And who could have done so? The stories employed to deceive members of the American Legion and the War Veterans as well as some of the city authorities of Los Angeles were almost identical with the stories pub-

fashion to jump at conclusions and start rumors, can it be possible that Musical America, which in the past has been frank in its opposition and hatred of Mme. Gadski could have furnished the material with which this flame is fanned? It is worth investigation anyhow.



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lished in Musical America at the time of their first circulation. One of those on the side of the agitators and being used by them as a tool has since been appointed representative of Musical America for Los Angeles. Since it seems to be the

Some people who claim they know whereof they speak say that managerial rivalry is behind these attacks. Possibly there is some truth in this, too. But we do not believe that if any manager had something to do with it—even

though it were only a passive attitude in the face of bitter attacks, and failure to defend an artist of reputation in the face of unjust accusations—we can not believe that any manager, knowing the results of this agitation, would have given his consent or support to this outrageous campaign of lies and slander. Mme. Gadski has gained greatly in public estimation by taking the generous course and withdrawing, because of her unwillingness to sow discord and hatred in the community, and because of her unwillingness to be the cause of disturbances which the authorities declared themselves unable to quell.

But the representative element of Los Angeles is not through with this matter. The honor of their fair city is at stake. Think of it! The Chief of Police of a city of 600,000 inhabitants, one of the greatest communities in the United States, a progressive commonwealth that has gained the admiration of the entire country because of its enterprise, its co-operative spirit, its ambition, its commercial genius, its encouragement of art and science—the Chief of Police of such a great city says that he has heard that citizens of the community will be molested when trying to attend a concert, after they have been permitted to purchase tickets, and asks a great artist not to appear, because he fears "bloodshed and riot." Have you ever heard anything like it before? We have not.

Sherman Dandy, representative of Manager E. O. Bondeson, in Los Angeles, put up a wonderful fight. Single handed he had to face hundreds of enraged young men—inflamed by irresponsible and unreasonable agitators and traitors to their fair city—and he stood by until Mme. Gadski was asked by the authorities to prevent disorders in the city that has honored them with high offices. Mr. Dandy told us, and he had witnesses to prove his contention, that the Chief of Police of Los Angeles had been informed that there would be riot and that UNIFORMED SAILORS OF THE UNITED STATES BATTLESHIPS AT ANCHOR NEAR LOS ANGELES would ASSIST IN INTERFERING WITH LOS ANGELES CITIZENS ENTERING THE AUDITORIUM. What do you think of that? And what does the United States Government

(Continued on Page 7)



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TWENTY-SECOND YEAR

BALLOTS READY AT LAST—LET'S GO!

The Pacific Coast Musical Review is now in possession of all the ballots to be distributed among ten thousand concert goers in San Francisco, Oakland, Berkeley and Alameda, for the purpose of ascertaining public opinion regarding the continuation of Alfred Hertz' services as conductor of the San Francisco symphony Orchestra. And lest there be any misunderstanding regarding our intentions or plans, we must emphasize this fact that WE ENDEAVOR TO ASCERTAIN PUBLIC OPINION. That is absolutely all there is to this campaign. We do not intend to interfere with the plans of the Musical Association of San Francisco. It is absolutely not our intention to intimidate the Board of Directors into doing something it does not wish to do. All we want is to get at public opinion in this symphony matter.

Those opposed to Mr. Hertz have for eight years had a chance to give vent to their opinion. They have had many opportunities to express themselves and their friends have been going about town spreading all kinds of rumors, mostly false, to bolster up their side of the story. The Pacific Coast Musical Review thinks it is about time to find out what the public thinks of this matter. After the musical public does contribute something to the support of the symphony concerts. And while it may have been saddled with an artistic problem of taxation without representation, surely it is no crime for the public to have a chance to express its opinion upon a question so vital to it.

During the meeting of the guarantors of the Musical Association of San Francisco when approximately \$20,000 was subscribed when it was thought Alfred Hertz' re-engagement depended upon additional funds being secured, William Sproule who presided at that meeting was asked by one of the guarantors whether those who pledged themselves to sustain the orchestra for three years could have an assurance that they could have their favorite conductor, Mr. Sproule emphatically said: "No. Your Board of Directors has the only authority to choose a conductor. If their choice does not please the members of the Musical Association, they can 'fire' their Board of Directors." But what good would that do? If a conductor once had a contract in his pocket signed by the proper officials a new Board of Directors could not give the people the

conductor they really want. In other words, and no doubt Mr. Sproule is correct, the rest of the thousand or more guarantors and the twenty thousand or more individual ticket buyers have no choice but to abide by the decision of thirty members of the Musical Association of San Francisco.

Nevertheless, the Pacific Coast Musical Review has a right to ascertain the opinion of these people. If we should be able to secure ten thousand signatures of ticket buyers saying that they prefer to retain the services of Alfred Hertz, we may say we have an excellent indication of the trend of public opinion. Then if the Musical Association of San Francisco wishes to ignore public opinion, and will regard it as an assumption of its prerogative to make suggestions, then the matter will be out of the hands of the Pacific Coast Musical Review and becomes a question that can only be settled between the ten thousand music lovers and the Musical Association of San Francisco.

This paper is of the opinion that big guarantees are not necessary to sustain a symphony orchestra when ten thousand people declare themselves willing to support it. Even though the seating capacity of a theatre is not sufficient to defray expenses even when crowded, the fact remains that if sufficient concerts are given, some of them in the Civic Auditorium, enough people will be able to attend to make up any expense. Anyhow, we believe it is time for the San Francisco Symphony Orchestra to give a summer series of symphony concerts so that the musicians may depend upon an entire year's employment and include a concert tour in its activity. Until such permanent engagement for musicians is assured, the orchestra will not be thoroughly content and the individual musicians will always seek service in an organization that assures them a year's work instead of only five months' employment. The support of ten thousand people definitely pledging themselves to support the orchestra, whether under the auspices of the Musical Association of San Francisco, or some other organization could provide any funds necessary. Simply because a certain thing has never been done before, simply because certain business men of wealth are skeptical about this, is by no means any definite proof that it can not be done. The world would be in a sad state if everyone seeking to improve things by means of doing something that never has been done before would become discouraged because someone says it can not be done. So the ballots are ready. Let's go!

NINE THOUSAND HEAR GADSKI AND HERTZ

Civic Auditorium Crowded When City of San Francisco Gives Second Symphony Concert With Distinguished Diva as Soloist

BY ALFRED METZGER

Notwithstanding the pouring rain, Civic Auditorium was crowded on Saturday evening, Dec. 9th, with nine thousand enthusiastic music lovers, when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz and with Mme. Johanna Gadski as soloist, gave the second concert this season under the auspices of the City of San Francisco. It was a gala occasion and everyone came to thoroughly enjoy the program which consisted exclusively of Wagner and Tschalkowsky works. When Alfred Hertz entered, he received one of the heartiest and most demonstrative ovations of his career in San Francisco, proving beyond the shadow of a doubt that the music lovers of this city have taken him to their heart and are thoroughly in accord with his highly artistic interpretations.

The first number on the program was Tschalkowsky's Fifth Symphony. We have had repeated occasion to speak in this excellent work and we can only add that under the Hertz baton it always seems to attain new and more beautiful artistic qualities. Mr. Hertz interprets these Tschalkowsky works as if he were very fond of them and because of this he pleases us more than any other conductor, because he appears to discover in them additional new beauties. One of the greatest contrasts in conducting between Mr. Hertz and other conductors, is his invariable genius in creating a "virtuoso" from his body of musicians. His artists play not perfunctorily, like most orchestras, but like individual violinists, phrasing emotionally, paying attention to little artistic details, and bringing out the leading ideas of the composer by means of the various groups of instruments in plastic form. No matter how loud the brass and battery may play, the themes are always heard from the particular group of instruments that is called upon to accentuate them. This great characteristic of Hertz was evident throughout the Tschalkowsky Symphony.

As Wagner conductor, Mr. Hertz has no superior, and as far as we personally are aware of, no equal. Since conductors like Mottl, Richter, Mahler, Niekisch and Seidel are no more among the living, the number of authoritative Wagnerian conductors has been reduced to a very small number. What we know of Weingartner does not enable us to count him as distinctive conductor of Wagnerian works. Stokowsky of Philadelphia, we have unfortunately never heard and what we hear would imply that he is a great conductor and consequently an authority on Wagner. There is, of course, Dr. Muck, who is now in Berlin and whose interpretation of Wagnerian works is certainly authoritative and imposing. There may be one or two new ones whom we have not heard, but as we said before, the number is mighty small. So that San Francisco is indeed most fortunate to have one of the very few great Wagnerian authorities as its symphony conductor and we would consider it positively criminal to permit anyone to rob us of such an artistic treasure.

Mme. Gadski's appearance before that vast audience was the signal for one of the most thrilling scenes we have ever witnessed. For several minutes, applause and cheers rang through that huge hall. Time and time again, the Diva had to bow her acknowledgments and when she finally was permitted to give the orchestra and Mr. Hertz a chance to intone the introductory notes to Dicht' Theure Halle from Tannhauser, the nine thousand people watched with bated breath. And then the voice rang out in all its pristine purity and splendor. Never before had this brilliant aria received a finer interpretation from a vocal artist and orchestra. It was one of those musical achievements that are so rare that they will be remembered throughout a lifetime. At the conclusion the house veritably broke forth in thunderous applause and cheers. Mme. Gadski was called out time and time again, no doubt many expected her to sing an encore, but the rules of the symphony concerts do not allow encores were strictly adhered to, and after many times acknowledging the applause, Mme. Gadski was permitted very reluctantly to retire.

Then followed Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from Die Meistersinger, and here again Alfred Hertz and the San Francisco Symphony Orchestra had a chance to reveal their very best. It was an unforgettable interpretation, bringing out the beautiful themes and imposing majesty of the music. Showing how a climax may be constructed in a manner to secure every vestige of power and virility without exhausting all reserve forces. It was a truly masterly interpretation, and we feel certain it could not have been done better.

The final number was Prelude and Love Death from Tristan and Isolde with Mme. Gadski as soloist. If anyone thinks that this can be heard better than it was done on this occasion, both by orchestra and Diva, they have no conception of the true splendor of artistic achievement. When, after the pianissimo ending of the prelude, Mme. Gadski's magnificent dramatic soprano voice intoned the soft and velvety introductory notes of the aria, her voice seemed to blend with the richness of the orchestral score, and when the climax came where the entire force of the instruments was let loose by Mr. Hertz, the Diva's voice rang out easily and purely above the concentrated power of the orchestra without strain, without the slightest deviation from the pitch. It was magnificent performance and we surely could appreciate the veritable frenzy of enthusiasm that resulted after the conclusion of this program and that rewarded Mme. Gadski and Alfred Hertz for artistic accomplishments such as are heard very rarely indeed, during a lifetime.

This time the people did not give in so easily, but crowded around the platform demanding encores and Mr. Hertz finally relented and gave the signal for the encores. Mme. Gadski called Margo Hughes to the piano and had been installed in case such an emergency arose and when the opening phrase of the Erlking was heard loud applause rang forth from all over the huge auditorium. Then Mme. Gadski sang in succession The Erlking, The Year's at the Spring by Mrs. Beach, The Battle Cry of the Valkyries, and, last but not least, an exquisite rendition of Stille Nacht, specially demanded by one in the audience. By the way, the Battle Cry was asked for by a youngster about five or six years of age. And so one of the most impressive events ever witnessed in San Francisco came to a close and The Mayor of the city, the Board of Supervisors and Emmet Hayden, chairman of the Auditorium Committee, have reason to feel proud of their decision to give the people of San Francisco the best music at the lowest possible prices of admission.

MRS. CECIL FRANKEL HONORED

Mrs. Cecil Frankel of Los Angeles, President of the Extension Department of the National Federation of Music Clubs, was elected the first "Donor Membership" in the National Federation in recognition of the splendid work which she has done in her department, at the recent Board meeting of the National Federation, which was held in Philadelphia from November 14th to 17th.

Among the important resolutions passed at the Board meeting was one, which when carried through, will have far reaching effect upon American music and musicians. It is to the effect that all music Clubs which are members of the Federation are requested and urged to use American artists for 50 per cent of their programs.

Mrs. Frankel, who has visited State Federation Conventions in Oregon, Washington, Montana, North and South Dakota, Minnesota and Washington, D. C., will visit in New York until the middle of December before returning to Los Angeles.

CHARLES HACKETT IN RECITAL

By John Whitcomb Nash

At the Civic Auditorium on Tuesday evening, in spite of adverse weather and the counter attraction of a stellar pianist at the Scottish Rite Hall, Charles Hackett was greeted by a large audience, not sufficiently large, however, to tax the seating capacity of this tremendous hall.

Mr. Hackett's voice is particularly free and pure; almost baritone in its fullness and timbre, and he easily projected his message to all parts of the auditorium without any apparent anxiety about his ability to reach his audience. It is a joy to listen to a singer whose assurance is based upon the absolute knowledge that his vocal equipment is equal to the occasion and who still falls back into pianissimo which are so poised that they completely satisfy the auditors. Bel Canto has not been lost to us, even though its exponents are rare. Mr. Hackett sings in just such manner, with the easy grace of a gentleman, and his work is particularly free from tricks and affectations. There are discrepancies, but aside from forcing a few high tones and sneering some of the English vowels, we may say that his work is distinctly good, for he brings a fine sincerity as well as a good equipment. Mr. Hackett shows signs of having studied abroad, for while his French diction and Italian style are well developed and his enunciation in English is remarkably distinct, he just misses the finer values of English diction. This may seem to be a contradiction in terms, but there is much more to diction than perfect enunciation, and to give pure legato effects in English is much more difficult than in Italian.

The most taxing number on the program was given with the most telling effect. This was the Cavatina from Il Barbiere, Ecco Ridente in Cielo. The singer's poise was superb, and Mr. Hackett was accorded a great ovation, to which he responded by singing Oh Sleep Why Don't Thou Leave Me? The next most successful number was McMill's Duna, which was given with great delicacy, and while this song contains several octaves and tenths, these intervals were negotiated without sign of scoop or change of register. The sustained whole notes over great ranges were made the object of the finest possible shading, but they never became sickly; always the pianissimo tones floated out to the farthest corners of the great hall with an assurance that is truly rare.

Such singers as Mr. Hackett always please unspontaneously concert goers because of simple, unaffected habits, and while his program could not be termed classic, it contained elements which called for great understanding and revealed a technical training of wide range. On the top of all this, the man's voice, almost baritone in timbre, and quite tenor in tessitura, combined with an honest purpose to elevate and satisfy, decided the success of the concert.

ORMAY AT PORTOLA THEATRE

Gyula Ormay is to direct the orchestra of the remodeled New Portola that has been re-opened at a cost of more than \$75,000 and as a special feature of the musical offerings will stage a series of "Musicales" with himself featured as the star. These "Musicales" to be a weekly attraction, will be in addition to the regular orchestral novelties that Ormay is arranging. Ormay is celebrated as a pianist and has appeared with the San Francisco Symphony Orchestra under Alfred Hertz, was a member of the San Francisco Chamber Music Society. Before that he was accompanist for such musical artists as Fritz Kreisler, Zimbalist and Mme. Terezinski.

The appearance of Ormay in piano solos will be something of a novelty in itself because of the fact that most of the orchestra's leaders of the big motion picture houses are violinists and usually feature violin numbers. The New Portola will offer this musical artist a beautiful background in which to present his music as it is now being entirely remodeled and re-decorated in polychromatic hues of the ancient Pompeian period.

The opening attraction, Dr. Jack, comes heralded as the best stellar screen offering that the celebrated Harold Lloyd yet has offered. It is crowded with laughs and intertwines the more humorous moments with scenes of romantic appeal growing out of the hero's love for the girl who is being victimized by an unscrupulous physician.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

THE ESSENTIALS OF VOICE CULTURE

Under the heading Sincerity the question of tone quality was only indirectly discussed, yet in the final analysis we find that sincerity is positively the most effective means of bringing one into a consciousness of what tone quality really consists; for it is the character of the tone which really decides our success. The emotions enter very largely into our voices, and have a very definite influence upon the coloring of the tone. Our thought and feeling is reflected not only in tone but to a great extent in pitch. Even the facial expression exercises a dominating influence upon the tone. This may be satisfactorily demonstrated by experimenting with a laugh and a sneer. The only tone a singer should use is that which finds its being in a soul impulse, brought about by an understanding of the thing to be expressed, but the singer should be guarded and careful lest the work become theatrical. Elocution is a necessary part of a singer's preparation, but there are certain brands of elocution which do not take into consideration the real power at the back of the voice. Training along such lines can only lead to disappointment even if injury be avoided.

Imitation has been condemned throughout this series, and this condemnation has been prompted by more than one reason. Individuality is priceless and the role of great development of the mouth and nose differ greatly in formation, causing not only differences in range and pitch, but also in timbre. Every voice has its own poise, its distinctive balance, and the first requisite of a good vocal teacher is that he shall be capable of recognizing this poise which has been characterized the fundamental tone, and bring it to the critical notice of the pupil. Vocalizes should not be indulged in until this fundamental tone can be used correctly and intelligently, for here, and here only, are the essentials of the singing voice. It will never be described on paper in such a way that it may be reproduced with certainty and authority, and merely to imitate it is not to know it. The recognition of this fundamental tone is largely a matter of ear training; certain conditions accompany it, and are responsible for it, but no two voices are sufficiently alike to warrant imitation. Ear training which includes only the mathematical values of pitch and harmonic relations does not go far enough. Tonal qualities are memory and identified by the ear. This is true of the musically untrained, and the chief care of the student in reproducing desirable qualities in the voice resolves itself into reproducing the mental and physical conditions which have satisfied the singer through the sense of hearing. Sound impressions are often secondary to the impressions of sight, but the voice student is concerned more over the sound impressions than those of any other sense. It is a matter of history that Beethoven's richest conceptions came to him after he became deaf. But this affected only his outer ear. His soul was alive to musical influences and his inner ear was able to direct his musical activities. Tone perception is the cornerstone of any musical education, and the usual run of students of singing will do well to ask themselves, "Does this satisfy my ear?" Without the ability to think music, one cannot hope for successful performance upon any instrument, but it is doubly true of the singer. To realize tonal relations is to think them cleanly and sharply; this is given to song; to others it is a taxing mental exercise, but it should be taken regularly for it yields the best results. In the case of a singer, scale practice should not be indulged in until the fundamental tone is well established, and should not be prosecuted beyond certain well defined limits, and the ear should be trained to demand that the tone retain certain qualities inalienable from the fundamental tone at all pitches, at all degrees of intensity and upon all vowel forms. The building of the singer's technique is carried forward naturally and easily, if these principles are once established, and duly insisted upon, but the foundation work is sometimes slow, and in such cases, often discouraging. The one beautiful thing about vocal development along these lines is that it is sure because it is true, and the student cannot help but realize this after the first few lessons.

Rhythm and accent are the life current of music and often help to liberate desirable qualities in the voice. The rhythmic figures of any set of exercises should be carefully devised. Pitch perception and rhythm claim the attention of all the early studies of instrumental musicians, but vocal students as a general rule allow themselves to be misled into practices of voice placement, particular usages and time wasting meditations that should give place to practices designed to strengthen their perception of the two standard musical values, time and pitch. A lengthy course of plastic study is quite unnecessary for the singer past twenty; this should have been taken care of earlier, but vocal culture should be along musical lines, and it is quite possible to intelligently direct the studies so that they result in good solid musicianship.

Musical development should proceed parallel with vocal understanding. The student should be well grounded in the firsts of musical notation. Keyboard knowledge is desirable but dexterity or virtuosity need not be considered essential to the development of a singer. It will, of course, do no harm, but life is short, and the first thing for a singer to do is to sing. Thinking in sounds and recognizing the symbols constitute a regular academic course of training without which no singer can consider himself equipped.

ELLY NEY WITH CHAMBER MUSIC SOCIETY

An unprecedented event in San Francisco's musical life will take place next Wednesday night, December 20, when Elly Ney, the brilliant woman pianist gives her second concert here augmented by the string quartet of the Chamber Music Society, at Scottish Rite Hall. Mme. Ney is conceded to be the finest living ensemble pianist, and has played with every famous chamber music organization and orchestra in Europe. When she made her first appearance here last Tuesday night in a solo concert music connoisseurs who heard her were quick to recognize the signs of true genius and an extraordinary combination of force and delicacy seldom found in even the greatest pianists. Her enthusiastic reception told another story, also, and that was the eager response of San Francisco music lovers to the best. A truly great artist has come to the city, and those who heard rejoiced.

Selby C. Oppenheimer, under whose management Mme. Ney is appearing here, recognized both the superlative fineness of the artist he had brought to San Francisco and the evident delight of the audience in the musicianly performance that she gave, and in appreciation of both he has augmented Mme. Ney's second and final concert by presenting her not only as a solo pianist but in combination with this city's own superb string quartet of the Chamber Music Society composed of Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola and Walter Ferner, violoncello, and the ensemble number to be given will be the beautiful Brahms Quintet F Minor.

The program as it now stands for next Wednesday's concert has a distinctly European flavor and will particularly delight those who on the Continent have learned to enjoy hearing the great artists perform both as soloists and in combination with other instruments. It will also be reminiscent to many of the time when Cortot and Thibaud played here in conjunction with the Chamber Music Society—the only other event of such character ever offered to local music lovers.

The Wednesday night concert will represent Mme. Ney's last appearance here, as she leaves the city immediately after. No advance is being made in the price of tickets, which are on sale at Sherman, Clay & Co. The complete program as it now stands is presented as follows: Beethoven, Andante F Major (Favori), Beethoven—Sonata F Minor (Appassionata), Mme. Ney; Brahms—Quintet F Minor, for Piano and Strings, Mme. Ney and the String Quartet of the Chamber Music Society of San Francisco, Louis Persinger, first violin, Louis Ford, second violin, Nathan Firestone, viola, Walter Ferner, violoncello; Brahms—Rhapsody in E Flat Major, Chopin—Etudes, E Major, Chopin—F Minor F Major, Chopin—Valse in A Major, Chopin—Ballade in A Flat, Chopin—Polonaise in A Flat, Mme. Ney.

THE LORING CLUB CONCERT

The second concert of the 46th Season of the Loring Club will be given on the evening of Tuesday, December 19th at Scottish Rite Auditorium when a thoroughly representative Christmas program will be presented. Following the letter issued by the Committee and the announcement at the October concert, the Secretary received a large number of very interesting suggestions for this program, which consists entirely of music requested by the Associate Members with the exception of a most effective arrangement of the old Hunting Song John Peel by Mark Andrew for chorus of men's voices, which on this occasion will be sung for the first time in San Francisco by the Club.

The old Christmas music proved to be the favorites, while one letter read as follows:

"I would like the Christmas program of last year repeated. It was all so beautiful that a choice of numbers is difficult."

Accordingly, Christmas Carols—Old English, French, German and Russian are prominent in the program, some of those being The First Nowell, The Boar's Head Carol, Good King Wenceslas, the old French Sing Joyously, Adore Him, Lo, How a Rose (dating from the 12th century), The Wassail Song, the program also including Charles Gounod's Nazareth and the same composer's setting of Tennyson's stirring poem Ring Out Wild Bells, Adolphe Adam's Canticum De Noel (O, Holy Night) in which the soprano solo will be sung by Mrs. Lorna Lachmund, Walter A. Sabin's setting of Leon Richardson's Latin poem Carmen Natale, together with Cadman's I Hear a Thrush at Eve and other attractive numbers.

The Club will be assisted by Mrs. Lorna Lachmund, soprano, who, in addition to singing with the Club in the Canticum De Noel, will be heard in a group of songs. The accompaniments will be by Mr. Benjamin S. Moore, piano, and a string orchestra with Mr. William S. Latta as principal violin. The concert will be directed by Mr. Wallace A. Sabin.

MR. ANDREW BOGART

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Soloist—JASCHA SCHWARZMANN—Cellist

PROGRAM

Symphony in D Minor, Cesar Franck
Cello Concerto, D Major, Haydn
Don Juan, Strauss

Tickets at Sherman, Clay & Co., and at Theatre on Day of Concert

FRIEDA HEMPEL CONQUERS IN NEW YORK

Enthusiastically Welcomed in Metropolis After Return From Europe—Friends of Music Give Fine Program Under Bodansky

BY ROSALIE HOUSMAN

NEW YORK, Dec. 4.—By far the most significant event of the past week, Nov. 27th to Dec. 2nd, was the return of Mme. Hempel to the New York recital stage, after a series of European triumphs which read like a fairy tale, and have the added advantage of truth. It is no wonder that the foreign critics went literally wild over her. The Americans here could only follow suit, and I, in my humble way, am in the line. It is not only that Miss Hempel has the voice, which literally captures your heart and soul. It is not merely her beautiful use of it, which conceals the act itself. It is not only a matter of personality. Just what it is, it is impossible to put into words, as she has a fascination, vocally and personally, which is indescribable. For me she is a "singer of sunlight"; the glow in her voice is warming and every word she sings is clear and distinct, even in florid passages. She recalls Sembrich to me, though I only know her voice from one recital. On this Carnegie Hall Program, Tuesday evening, Nov. 28th, were three arias, one from Mozart's Titus, for which she gave us Batti, Batti from Don Giovanni as an encore. As a Mozart singer, she is unequalled. Her clarity, phrasing and musical feelings were a joy. There were groups of Schubert, Brahms, some lesser important songs and among other encores, the Norwegian Echo, which she always accompanies herself, and a vocalization of the Blue Danube, sung with the same incomparable ability to Kreisler. Can there be anything added after that? Bos played her accompaniments and lent distinction to the piano. Miss Hempel's welcome was a spontaneous one and her response a perfect concert.

I heard Dirk Foch and his new orchestra on Monday evening, when Mme. Gerhardt was the soloist. The organization, of which I have written before, is new and needs much softening of corners, but one can perceive good material and good leadership, who conducted without score, is a sincere earnest musician who will in time make something of it as an organization. The admission is less than the other bands and its name City Symphony, an indication of its civic purpose. There are influential, wealthy people back of it, and it is to be hoped that it will get a real response, from those for whom it is intended.

Next in importance to the Hempel concert, was the first concert of the Friends of Music, Nov. 26, at Town Hall. The orchestra was under Bodansky. The soloists were from the Metropolitan and were excellent. Huberman also played. A Choral prelude, orchestrated by Bodansky was the opening number with the choral theme given to the trombones. It was very impressive. In the Church cantata, Der Frieden sei mit Dir, Paul Bender, the new Bass of the opera, appeared for the first time as a concert artist, and was the hero of the day with his noble voice, expressively used, and his perfect sense of the Bach phrase. His diction was a marvel. In the cantata, which uses a chorus at the beginning and end only, there was a violin obligato played by Huberman, who later played the A minor concerto. In the final number, the 63rd cantata, the soloists were Miss Herta (who has caused to be heard of our own), Mr. Meader, Miss Telva and Mr. Bender. It was a memorable afternoon, a high mark in the season's music.

At the opera, Miss Easton did Carmen as a Thanksgiving Matinee, and the papers were unanimous in their recognition of her singing and portrayal of the part. Their comments were particularly enthusiastic over her vocal work, saying that she had not been so well sung in recent years and that her action equalled her singing. Miss Easton has inherited both Carmen and Butterfly from Miss Farrar and has won new admirers and public in her sterling interpretations as she has with Rosencavalier. Other performances during the week were Tristan, which brought unusual notices to Mme. Olegin for her Brangane Tosca again, to capture new laurels from Jeritza, Bori, in Traviata and Preise for Edward Johnson, in his first season at the Metropolitan.

Among the recitals of the week, pianists lead. There was Beryl Rubenstein, very much a man, in spite of his name, in an unbackneyed program at Aeolian; Harold Morris, becoming better known both as composer and soloist, and Victor Wittenstein, who included an entire Scriabin group which he played with uncommon understanding.

The two orchestral novelties were the performance of Daniel G. Mason's C minor Symphony under Stransky, and Honneger's Horace, which was played at the matinee concert of the visiting Boston orchestra. The Mason symphony was interesting musically, cyclic in form, and sounded well, though not as original as the Horace, which was new in more ways than one, an orchestral dab of color, without thematic line, yet it was significant music.

NEW SONGS FROM VARIOUS PUBLISHERS

Every once in a while, one happens on a few songs which are so fine that one is glad to pass the word along. In looking over the various lists from as I might say, assorted publishers, I came upon a few which are the excuse of this paragraph. Firstly, a song by Walter Kramer, usually an event, and in this case, one with Capitals, called Invocation to a text by Bierbaum, which has been Englished by the composer. It has a long, lovely melodic line, which is easy to sing, and

should be most effective. It is richly colored as to accompaniment, and is spontaneous. Such songs are America's pride.

Chas. F. Manney, a member of the Ditson publication department in Boston, writes a few songs every now and then, and by his sincerity usually hits the bull's eye. In his most recent one, Oblation, to a Swinburne text, he has added a cello obligato. The vocal line is direct and vocal, the accompaniment easy to play. I should judge it a winner for tenors.

The Cossack cradle song, by Mary Howe, also a Ditson issue, is beautiful. It has the Russian atmosphere and a sense of color we expect only from their native composers. There is a real appeal to its melody, a warmth of mood which is sure to win it friends. I can heartily recommend it to all vocalists.

A song from a composer of Palmgren's reputation is always welcome, and E. C. Schirmer, Boston, have recently published his Yearnings. It is a beautiful thing for the concert stage and recalls to my mind the fine things of Franz and Brahms. Its mood is distinctly foreign and intense when one compares it with American music. I call it a good work by a fine master who knows his metier and writes sincerely.

Turning to the Schirmer (New York) lists, let me single out a few which seem to have artistic quality. Appropriate to the season is E. S. Barnes' Bethlehem's Manger Lowly, a Christmas song for medium voice which is very singable and easy to listen to. It is the best of the holiday crop I have seen at this writing.

Two songs of Meditation of Mortelmans, the Dutchman, are fine teaching material, and should be welcome to the teacher. So are three by Lady Strickland's songs from the High Hills, as well as two poems of Arthur Symons, set by Cedric Lemont. Walter Kramer is also on the Schirmer lists, with a new one called I Have Seen Dawu, a burst of big music to a poem of Maschfield's. Mr. Kramer writes particularly well for the voice; here is no exception, and the song is grateful to singer and listener alike. A new work by a well known composer is always doubly welcome, as we are assured of musical quality of a high standard, and frequently find one of real merit and inspiration. Henry Hadley is the most prolific of the American composers now writing, and most of his work merits our respect. In his latest work to come to my attention, Resurgam, for soli, chorus and orchestra, we have a delightful oratorical which could find equal place on the concert platform or in a church. The text, by Louise A. Garnet, is dignified, and well made. It calls for soli in all voices, a mixed chorus and at the end there is an impressive and awfully well made choral fugue. Hadley has the techniques of composition well under control, far better than most of us who are now writing, and so he can put over good effective music, as he does in Resurgam.

G. Schirmer has issued a small but compact catalogue, the Choir Master's Guide, which should be invaluable to the organist in church work. In it are listed many things in octavo form, suitable for use in the Protestant churches, and its compact size will aid in its usefulness.

Among other interesting items on the Ditson lists, let me call attention to a few songs which will be welcomed by artist as well as teacher. They are issued under separate cover a number of those songs which are included in the Musician's library and among them are any number of Russian and French ones which is very practical for everyone. They are issued in both high and low voice. A lovely piece for the holiday season is a duet—Night of Nights—issued for soprano and tenor, as well as for alto and bass. It is by Van de Water and was well known as a solo in the concert repertoire. In this dress, it certainly will make new friends and sound effectively. A ballad To Live and Love Again, with violin or cello obligato, by Moore, will be popular, as it has the frank appeal such a song demands, and it is being published as a quartet as well.

But far more interesting are the Songs of the Spanish provinces, edited by Kurt Schindler. Most of the accompaniments are by Schindler himself, gathered, no doubt, on their native heath. Some are specially lovely. There are six series, representing songs from all the Spanish provinces. Space forbids me to more than mention a few which are especially lovely—the Merry Little Siren and Shepherds of the Mountains—being particularly beautiful.

That enterprising firm of Harold Flammer and Co. deserve a whole letter in themselves as they are really doing good works and marketing the music of the native composer. In every way, they should have the approval and co-operation of the public as well as the teacher and artist, and I am glad to be taking this opportunity to discuss a few of their significant issues. Songs seem their special field and here one finds a number of singable ones, usually rather easy to do, and which will meet with general appeal. Two by Hueter come first to hand, both short, hence they will be better for the studio. One is A Flower, the other The Fairy Song. Troostwyk's Love for you and me is also of the same type, and the group all have melody, and the accompaniments are not of the never-own song, Anhele, of Miss Anna Case, reveals a very popular singer in new guise. The original poem is Spanish and the mood and atmosphere of the song are well in keeping. Hadley's name is also on the Flammer lists, with a cantata for the Christmas season, called Prophecy and Fulfillment, for chorus of mixed voices, also soprano and alto soli. It is primarily intended for church use. Like his general work it is well

made and effective.

Among the piano music is a suite of three values by Marion Coryell, some descriptive music for children by Julia Fox, three for medium grade by the prolific Frinel of which Reflection is the most effective, and in the organ lists, let me call attention to Geo. Vail's Holy Night, as particularly appropriate to the holiday season.

SAN FRANCISCO MUSICAL CLUB

The regular Thursday morning concert of the San Francisco Musical Club was given in the Ballroom of the Palace Hotel on December 7, 1922. Mrs. Roy Folger opened the program with two piano selections by American composers. A very weird group of songs was sung by Mrs. Alma B. Winchester, with Mrs. Inman at the piano. Mrs. Winchester's tones were very sweet and well placed, and her interpretations most artistic. The songs would no doubt have been enjoyed more by the audience if there had been more perfection in enunciation.

Marie Hughes Macquarrie played most beautifully and artistically on the harp.

Too much praise cannot be given to one of the younger singers of the club, Miss Virginia Treadwell. The warmth and sweetness of her voice combined with perfect enunciation made her singing a wonderful treat to the hearers.

Marion de Guerre Steward played a group of compositions by Percy Grainger. Mrs. Steward displayed the finest of technique and understanding. The writer heard the same pieces played by the composer recently and the interpretations were so nearly the same that one would almost believe Mrs. Steward had been coached by Mr. Grainger. Mrs. Steward's playing is most delightfully clear-cut.

Joseph Bonnet has completed an extensive concert tour in England where he was received with tremendous enthusiasm by both the press and the public. Following his return to Paris, a tour of the French Provinces was made extending as far as Strasbourg and then into Belgium where he played at several festival performances in honor of the centenary of Cesar Franck. A series of recitals was given in the Palais du Trocadero, Paris, and as soloist with the Lamoureux Orchestra. Mr. Bonnet sails for America December 30, for his American tour of organ concerts.

ROBIN HOOD FOR SECOND WEEK

The ever fresh and ever old Peter Pan of American comic opera, Robin Hood, will continue for its second week at the Rivoli Opera House, starting Monday evening. Music lovers and amusement seekers have received the Hartman-Steindorff presentation of the piece with marked enthusiasm due to the all around excellence of the production of the piece.

Among the gems of the Robin Hood score which have become nationally famous and which are given expert handling by the Hartman-Steindorff Company are Oh Promise Me, Brown October Ale, The Armorer's Song, The Jet Black Crow, The Merry Month of May, Friar Tuck's Song and It Takes Nine Tailors to Make a Man.

Rarely have the singers in the Hartman-Steindorff cast been given better opportunity to display their vocal powers. To every member in the cast is given special opportunity. Harlan appears as the scheming and vainglorious Sheriff of Nottingham, George Kunkel as Friar Tuck; Lillian Glaser as Lady Marian, John Van as Robin Hood, Nona Campbell as Alan-a-Dale, while Robert Carlson, Rafael Brunetto and Lavinia Winn score in their respective roles.

The Tylers have equipped the production with particularly attractive scenery. A detailed review of this production will appear next week.

WOODBRIE RECITAL POSTPONED

It has been necessary to postpone the Recital of Frances Dwight Woodbridge, lyric soprano, from Wednesday evening, December 13th, to Monday evening, December 18th. At that time she will be heard in a Song Recital at the Fairmont Hotel, assisted at the piano by Walter Frank Wenzel, the well-known pianist and accompanist. The concert is invitational and is given under the direction of Madame Stella Raymond-Vought, concert manager. The program to be given is as follows: Soprano Solos—Shepherd! Thy Demeanour Vary (Brown), Mary of Allende (Hook), The Nightingale (Kentucky Mountain Folk Song), Spring (Henschel), Frances Dwight Woodbridge, Walter Frank Wenzel at the piano; Soprano Solos—By the Window (Tschakowsky), Eastern Romance (Rimsky-Korsakoff), Come, Child, Beside Me (Bleichmann), Le Papillon (Fourdrain), Chanson de Florian (Godard), Frances Dwight Woodbridge, Walter Frank Wenzel at the piano; Piano Solos—Nocturne B Major (Chopin), Gavotte (Gluck-Brahms), Nocturne F Major (Schumann), Walter Frank Wenzel at the piano; Chinese Mother Goose Rhymes (Crist), Frances Dwight Woodbridge, Walter Frank Wenzel at the piano; Soprano Solos—At the Spinning Wheel (Saar), Montania (Buzzi-Peccia), There are Fairies at the Bottom of our Garden (Lehmann), Mornin' on ze Bayou (Strickland).

Myrte Harriet Jacobs, a very talented young pianist pupil of Joseph George Thompson, is now a candidate for the benefit of the Day Nursery under the auspices of the Parent Teachers' Association on November 27th. After an interesting musical program, which included compositions by Beethoven, Mozart, Grieg, Rubinstein, Godard and a composition by her teacher, Mr. Jacobson, Miss Myrtle ended the recital with a recitation, dance and song.

DISTINGUISHED ARTISTS HONORED

The Studio des Beaux Arts, occupied by Mrs. Marie Partridge Price, is in itself an unusually attractive and artistic one. It was doubly so on Sunday afternoon, November 26, due to the fact that Mrs. Price and Jack Hillman, who bade a few congenial guests there to tea, presided with all the grace of a most charming host and hostess. The delightful affair was in honor of several distinguished artists who happened to be in San Francisco at that time and who were all personal friends of long standing of Mrs. Price and Mr. Hillman. These honored musicians were Madame Johanna Gadski, the famous dramatic soprano and her lovely daughter, Lotte Tauscher; Margaret Hughes, who has a host of friends in this city who was her former home and where she enjoyed great popularity as a pianist and accompanist in which capacity she is on tour with Madame Gadski; Paul Althouse, the distinguished Metropolitan tenor, and his accompanist, Rudolph Gruen.

During the afternoon a musical program was arranged much to the pleasure of those calling as it was to the artists for whom the affair was given. The Hilger Sisters played two Trios for piano, violin, and cello which was greatly appreciated and Mr. Hillman's fine baritone voice and his artistic manner of presentation was heard in two songs which revealed his gifts to the fullest. Mr. Gruen accompanied Mr. Hillman on the piano in his ideal fashion.

Among those who called during the afternoon were: Mr. and Mrs. Selby, O. G. Benheim, Mr. and Mrs. John C. Manning; Madame Rose, Relda Caillieu, Madame Louise Brehany, Mrs. Ernest Simpson, Mrs. Edwin N. Short, Mrs. John Birmingham, Mrs. Anna Young, Mrs. Pearl H. Whitcomb, Mrs. Marie Hughes MacQuarrie, Miss Constance Alexandre, Miss Mabel Riegelman, Miss Estelle Carpenter, Miss Alice Seckels, Miss Z. W. Potter, Madame Stella Raymond Vought, Madame Stella Jellica, Mrs. E. P. Brunner, Messrs. Frank Carroll Giffin, Marcus Loren Samuels, Benjamin Moore, Joseph George Jacobson, Antonio De Grassi, Walter Frank Wenzel and a score of other artists and music lovers of the bay section.

CONSTANCE H. ALEXANDRE.

MUSIC NOTES FROM MILLS COLLEGE

The past week has held a veritable feast of good music on the campus of Mills College. On Tuesday night the Music Club held its last meeting of the semester in the Music Studio. The evening was devoted to the study of Russian Music as presented by the Neo-Russian, or later Russian composers. Mr. Luther Marchant, chairman of the Music Department, read a paper on the Nationalistic Movement in Russia to further the purposes and aims of Glinka, and Balakineff, founder of the Free Music School. The lives and works of the five most prominent composers, Balakineff, Borodine, Cesar Cui, Rimsky Karsakoff, and Moussorgsky were reviewed and their works illustrated by songs sung by Misses Omo Grimwood, Mildred Butler and Virginia Hall.

On Wednesday night Mr. Frederick M. Biggerstaff, pianist, and Mr. Luther B. Marchant, baritone, presented a program in Alumnae Hall, ranging from the Classicists, through the romantic school to the modern as illustrated by Debussy, Georges Hue, and Vuillermoz. The hall was filled with students, faculty members and friends of the two musicians and they were most favorably received.

The crowning event of the week, however, was the opening of the Artist Series under the management of the Associated Students, with Katherine Hayes as President and Ernestine Kier as Chairman of the Committee, by Louis Graveure, baritone. Lissier Hall was crowded with an enthusiastic audience which responded to the singer through a splendid program of songs and arias. His numbers displayed a voice of unusual virility, rare beauty and such vocal power that at no time were his hearers conscious of any limitation. The size and enthusiasm of the audience were sufficient to indicate an auspicious beginning for the Artist Concert Series. The next event will occur on January 18, when Mr. Louis Persinger, violinist, will present a program.

Following a campus tradition, the last Sunday Vesper Hour of the year at Mills College, December 17, will be marked by a special Christmas musical service of unusual richness and beauty. The vested choir under the direction of Miss Catherine Urner will be assisted by the members of the Senior Class who will join in the antiphonal singing. The eighty seniors will be seated in the balcony of Lissier Hall and will respond to the choir on the platform in the singing of Holy Night. One of the most impressive parts of the service will be the candle processional of the vested choir who will sing in Latin, *Adeste Fideles*.

The hour of service will begin at 7 p. m. in Lissier Hall. Friends of Mills College will be welcome. The program follows: Prelude *Andante* from G Minor Concerto (Organ and Piano) (Mendelssohn), The Misses Keefe and Olsen; (b) Song of Joy (G. Waring Stebbins), Doris Olsen, organist; Candle Processional—*Adeste Fideles*; Christmas Carols—*Came Upon the Midnight Clear*, O Little Town of Bethlehem, Newell, Silent Night—Sung Antiphonally, The Vested Choir and the Seniors; Chorus—How Lovely Are the Messen-

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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any questions relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musical Review, Room 801, Kohler & Chase Building, San Francisco.

Note:—Owing to a misunderstanding, I did not get my copy to press in time for its appearance in last week's issue of the Review. I hope my readers will accept my apology for the omission of the Question Column in that issue. I will do my best to have it appear regularly hereafter.

1. How many symphonies did Mahler write?—K. W. Nine. The Ninth was not revised by the composer at the time of his death. In his will he directed that all material for the Tenth Symphony should be destroyed.
2. When did Mahler die?—O. L. S. May 18, 1911, at Vienna.
3. What does *Fis* mean?—P. L. It is German for F double sharp.
4. How long did Hammerstein run the Manhattan Opera House?—T. D. Four seasons, 1906-10.
5. Who is head of the music department of Yale University?—E. Z. David Stanley Smith. He succeeded Horatio Parker about two years ago.
6. Can you tell me when Miss Carmen, harpist with Mitzel, played with the San Francisco Symphony?—H. H. G.

Miss Carmen never played with the San Francisco Symphony. She told me so herself and expressed her regret that she never did. So it must be so. K. R.

The Bureau of Art Publicity of Barker Bros. Music Department, of which Sibley Pease is Assistant Manager, presented Claire Forbes Crane, pianist, Margaret Messer Morris, soprano and Sol Cohen, violinist, in a recital for the Elks at their Club House on Sunday, November 12th at five o'clock and gave a similar program on Sunday, November 19th, when Doris June Struble in piano solos and drama sketches, Harold Shugart, tenor and Ruth Chambers, pianist, appeared. It is the plan of the Bureau to give a Musical every Sunday evening at the same hour for the Elks, their wives, and friends.

PRAISE FROM BROTHER COLBY

The Pacific Coast Musical Review acknowledges with thanks the following comment on its twenty-second Anniversary Edition which appeared in the December issue of the Pacific Coast Musician of Los Angeles:

The recently issued anniversary edition of the Pacific Coast Musical Review, San Francisco, Cal. is one which reflects much credit on the energy of Editor and Proprietor Metzger. While the reading matter is of much interest, especially to residents of the Bay Cities, one should particularly compliment the make-up and pictorial work. Mr. Metzger has hammered away at the musical public of San Francisco and vicinity for two decades and, judging by this issue, it at last is coming properly to estimate his efforts.

No one more than an editor of a musical magazine appreciates the work necessary for an artistic special edition. Doubtless there is an especial nook in heaven for those who succeed in such a work, and to this Mr. Metzger can "read his title clear" on the present edition.

Editorial Note—If Brother Colby is right and a special nook is reserved for us in heaven, we shall have to begin to take harp lessons pretty soon. However, the prospect of spending our after-life among the higher-ups would not be so bright, unless we could be convinced that our departed friends, too, will be present to receive us. We would not like to die a second death because of homesickness. Anyway we feel certain that Brother Colby will be there some time in the far distant future, but we would have to wait a long time.)

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DIVA VICTIM OF AGITATORS

(Continued from Page 1)

think of that? The artistic fact as to whether Mme. Gadski was to sing or not shrinks beside that all-important fact as to WHETHER PEACEFUL AND LAW-ABIDING CITIZENS OF A GREAT AMERICAN CITY ARE TO BE PERMITTED TO ENJOY A LEGITIMATE ARTISTIC EVENT WITHOUT HAVING SAILORS IN UNIFORM, EX-SOLDIERS AND DISABLED WAR VETERANS INFLAMED BY AGITATORS UNTIL THEY BELIEVE THEMSELVES INSPIRED BY PATRIOTIC MOTIVES AND READY TO COMMIT VIOLENCE AGAINST THEIR FELLOW CITIZENS.

That is the all-important question which the decent element of Los Angeles—an element that always is the majority in big communities and small—will have to solve. We can not blame the members of the American Legion nor the disabled war veterans for their share in this outrageous incident. They believed honestly that they were serving a worthy cause. They had suffered great hardships and terrible privations. But we do blame those who worked on the feelings of these young men to the effect that they became blind to all reasoning, were not aware that it took a thousand of them to fight one defenseless woman and that their own government had pronounced the stories told them as false. Did it not occur to them that if any American Legion Posts had reason to believe these accusations, it would have been the Posts in New York where these incidents were supposed to have taken place? New York is the place where Mme. Gadski lives and the American Legion of New York should have been best informed. Nevertheless no protest against her concert was made in New York, and thousands of people were turned away from Carnegie Hall while those who were packed in were enthusiastic and gave her a tremendous ovation.

But of course the boys did not think of this, because they possibly take no interest in music or artists. Gadski possibly was not known to them by name even. They did not care who sang at the Philharmonic Auditorium. They would not even know what the concert was all about. Consequently someone must have inflamed them. And whoever did this did not only commit a crime against the city of Los Angeles, but a crime against the American Legion and the Disabled War Veterans whom he or they took advantage of and whom they fooled into the belief that they were acting justly and fairly. Surely we never came into association with a greater outrage.

We are told that one of the agitators went around Los Angeles bragging that he would spend the last cent he had in order to prevent this Gadski concert. The question is did he spend his last cent? Or did he spend any money whatever? If so with whom did he spend it? Whoever it is he certainly earned his money. But this can not end the incident. Efforts must be made to unearth those responsible for this

crime against society. Los Angeles must cleanse itself of the element that uses young men of otherwise fine habits to become for a moment associates of hoodlums, and officials who permit themselves to be intimidated by threats. When the authorities discovered that sailors in uniform were to participate in these demonstrations (and they did so participate on the evening when the concert was to take place) it was their duty toward their city to inform the commanding officers of the warships who could have taken steps to revoke shore leave for that evening. If the authorities were so sure that a riot was to ensue, it was their duty to make it known beyond the shadow of a doubt that they would enforce the laws, and they would have been upheld by every decent citizen. The officers of the American Legion and the Disabled War Veterans stated in printed pamphlets that they would NOT USE VIOLENCE and that THEY WERE LAW-ABIDING. It was an insult to them to assume that they did not mean what they said.

PADEREWSKI

Paderewski the diplomat, has given place to Paderewski, the artist, and once more the master-wizard of the piano is holding his hearers spellbound and asserting his claim to the title of "greatest." His first concert was given before a packed house in Carnegie Hall, and is to be followed by a series in New York, after which he takes to the road and heads toward his beloved California, arriving here some time in March. Paderewski will play in San Francisco—but once only—on March 8, appearing in the Civic Auditorium, according to Selby C. Oppenheimer, who is arranging for the few appearances he will make in Northern California.

Hulda Lashanska, the favorite American Soprano, is to make a single appearance here this season, when she will be heard at the St. Francis Hotel as the fourth event in the Alice Seckels' Matinee Musicales series on January 29th. A pupil of the famous Semberich, Lashanska stands today as the foremost interpreter of the almost lost art of "Bel Canto," her rendering of the beautiful old Italian airs having won for her widespread fame. She has sung with almost all the leading orchestras of the country, as well as appearing extensively in solo concerts. Her voice is said to be of wide range, distinguished particularly for the remarkable clearness of its middle and upper register.

ELLY NEY CONCERT

The first concert in San Francisco by Elly Ney, the pianist, was a success in every sense of the word. The program made up of Brahms, Beethoven, Bach and Schubert, was rather more serious than those usually presented by visiting artists. Her playing proved that she is a splendid artist and there was no exaggeration whatsoever, in her press notices.

Elly Ney has the power and strength that is usually attributed to a man. Her wonderful climaxes left nothing to be desired. The tones produced were so full and complete that they were orchestral. Her sudden change into the most delicate and poetical shading were most beautiful. Her natural sympathy and depth of feeling were most noticeable in the Brahms Sonata in C major.

The audience was so enthusiastic that they were loathe to go and demanded encores to which this wonderfully magnetic artist responded most graciously.

Nenno Moiseiwitsch, the Russian pianist, who enjoys great popularity in the west, is to be the guest artist this season of the San Francisco Chamber Music Society on January 23rd. Later he will give several recitals in Northern California, under the management of Selby C. Oppenheimer. Moiseiwitsch has been called "the Heifetz of the piano," critics finding in his quiet, aristocratic stage bearing and the pure, effortless beauty of his playing a similarity to the musical personality of his fellow-artist and countryman.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, December 11.—Large numbers of people were turned away yesterday, as the regular Sunday afternoon Popular Concert of the Philharmonic Orchestra, in benefit of the Music Department of the Public Library was more than sold out. W. A. Clark Jr., in his usual generous way readily offered the box-office receipts, when plans for a financial benefit drive in favor of the Public Library Music Department matured. Olga Steeb, Los Angeles' own brilliant pianist, when approached, readily volunteered her art as soloist. Conductor Walter Henry Rothwell in turn arranged for orchestral selections of irresistible appeal to every serious music-lover. Ticket sales and a collection, following an appeal by Hugo Kirehofer, the regular choral conductor, from the platform, aggregated about \$1500, if not slightly more. The committee in charge of the drive is planning to make this movement an annual event.

Gratifying in a high measure is the fact emphasized by the concert and its superlative data, that the Philharmonic Orchestra again has demonstrated its function as a civic asset of very first magnitude, both ideally and materially. Of course, this would not be possible, but for W. A. Clark Jr., who already has given so much, and seems never to tire, if it is a matter of spending life through music. I feel that this concert has done much to impress our city with the greatness of the gift W. A. Clark Jr. has bestowed on them.

Musically the concert was in keeping with the spirit that prompted it. Conductor Rothwell gave readings of much strength, beginning with the Egmont overture of Beethoven, he offered an interpretation of classic strength. Liszt's symphonic poem, Orpheus, specially towards the mystic finale, had a poetic message, specially fitting for a program dedicated to the work of the Library Music Department. The Prelude and Love Death from Tristan and Isolde had characteristic emotional intensity, but the climax of the program was reached in the Mastersinger prelude, a composition in which Conductor Rothwell and his players seem to revel. Incidentally, the selection, too, by way of literary message of the libretto, was distinctly fitting for this concert. Olga Steeb played the concerto with her usual technical facility and poise, entering well into its different moods. She was given a tremendous ovation.

Elly Ney, the pianist, will be the soloist with the Philharmonic Orchestra December 15 and 16 in the fifth concerto of Beethoven. Her husband, William van Hoofstraten, has already arrived and opened rehearsals in the capacity of guest-conductor. He will direct the second symphony by Brahms and the Ray Blas overture of Mendelssohn. This is the first time that the entire program has been directed by a guest-conductor. The next Popular Concert has been postponed until Sunday, January 7, in view of the holiday season.

Chamber music lovers listened to an interesting program last Friday when the fourth program Chamber Music Society Series was played. The Ensemble Modern (Henri de Busscher, oboe, Emile Ferir, viola, Mrs.

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Blanche Lott, piano), was heard in a Quintet by Dubois, with Ilya Bronson, cello, as assisting artist. The three artists of the group then rendered the nocturne, Fairland, opus 57 N. 1, by Josef Holbrook, and a tone-poem, The Nymph's Complaint for the Death of her Fawn, by Felix White. The Schumann piano quartet, opus 47 (Mrs. Blanche Rogers Lott, piano, Sylvain Noack, violin, Emile Ferir, viola, Ilya Bronson, cello), closed the program.

Dubois' music is semi-modern of the pre-Debussy type, classic in its beauty of melody and form, pleasantly modern as to harmony. It was given the most satisfying performance tonally and in spirit of all selections. Mr. Bronson's cello sounded specially well. The Holbrook number had more of the fanciful imagery of the poem by Poe, on which it is based, when it was given a few weeks ago.

As to the composition by White, it is a bit of unique music, so tonal that one has to listen rather intellectually, so to speak, than with one's emotional faculties. I would have to hear the composition again, to commit myself very definitely. At the present writing, I would like to add, that the composer succeeded in expressing the archaic mood of the poem by Andrew Marvell (1621-1678) with modern means. The use of oboe, viola and piano well expresses the pastoral, fragile spirit and lends almost a musical note of historical character. The applause was meant probably more for the players than for the composition, which one should hear again so as to understand better.

Schumann's piano quartet closed the concert. It is no, one of the composer's strongest works and did not always find a very convincing presentation. In fact the program as a whole did not come up to the splendid standard of ensemble work established before, also the performance as a whole did not radiate the freshness one enjoyed so much at previous occasions. Of course, much excellent work was evinced by the individual players.

Neville-Marple's Music Company has issued a very handy little pamphlet of Christmas songs, most of them old and hence greatly welcome. The selection was made by Wm. J. Kraft and Antoinette Sabel, the contents including lovely English and French songs of the season. I understand that Mr. Neville is planning to follow this publication up with others, a musical feature which is bound to be welcomed.

Young professional singers, violinists and pianists, will have an opportunity to try for places in the fifth biennial contest for young professional musicians conducted by the National Federation of Music Clubs, for the purpose of inspiring students to artistic achievements and to give them opportunity to appear publicly and to gain publicity as aid toward a professional career. The state contest will be held in each state between February 15 and March 30, 1923. Winners in this contest will be heard in the district contests held between April 15 and May 5. The national contest will be held at the national biennial meeting at Asheville, N. C., in June, 1923.

Mrs. Cecil Frankel, 6220 Yucca street, Los Angeles, is in charge of the California contests and all rules and regulations which young artists must follow may be obtained through her. It is important that prospective contestants communicate with her at once as special required numbers are listed for performers and none is allowed to make his own selection. Contestants must be trained in America, and must be of native-born or naturalized parents. Contestants for the voice department must be between 20 and 30 years, and those for violin and piano between 16 and 30. They must fill out an official application blank and questionnaire and send it with entrance fee to the state chairman of contests at once. They must have the endorsement of three recognized musicians as to their talent and character.

Young artists must perform without words or music. Winners in the state contest must receive a final average of 85 per cent from the judges before they can enter the district contest. Judges will not be screened

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from the contestants, but they will be screened from the audience and from each other, and there will be no communication until after they have placed the name of their personal choice in a sealed envelope. Each state winner, district and national, will be presented with an embossed official certificate. Winner of the first national prize will receive \$150 and winner of the second prize \$100.

It will be remembered that Ruth Hutchinson, soprano, of Los Angeles, was national winner of the voice prize in the 1919 contest at Peterboro, N. H.

Los Angeles will enjoy a second city-wide music week next Spring, according to plans and resolutions adopted during a representative meeting, held at the City Club Rooms under the auspices of the Municipal Playground Commission, F. G. Leonard, president of the Commission, acting as chairman. In accordance with a resolution proposed by Mrs. J. J. Carter, Frederick G. Leonard, president, and C. B. Kautz, superintendent of the Playground Commission, will appoint a Ways and Means Committee which is to act as executive lead of the Second Music Week Movement, the Playground Department of the city to assist in executive and executive manner. Speakers at the meeting, endorsing plans for a second music week were:

Frederick G. Leonard, president Municipal Playground Commission; C. B. Kautz, Superintendent Playground Department; Alexander Stewart, Community Music Organizer of Community Service, Inc., B. de Groot, president Los Angeles Boy Scouts; Fred W. Blanchard, president Hollywood Bowl Concerts and Community Park Assn., Mrs. J. A. Lewis, president Community Song Leaders' Assn., A. M. Perry, Manager College of Music U. S. C.; Gertrude Parsons, head Music Dept., L. A. High School; Harry Bell, publicity director Philharmonic Orchestra; W. R. Guberson, music chairman L. A. Rotary Club; John Smallman, director L. A. Oratorio Society; Dr. Roland Diggle, Dean L. A. Guild of Organists; Albert Tutts, president Musicians' Club; Mrs. Grace Widney Mabey, president Wa Wan Club; Mrs. Otto Neher, president Woman's Symphony Orchestra; E. A. Farquharson, secretary Music Trades Association of Southern California; Charles Farwell Edson; Miss Anne MacPherson, music chairman District Federation of Women's Clubs; J. B. Poulin, director Ellis and Woman's Lyric Clubs; Alexander Mitchell, president Glendale Community Service; Mrs. J. J. Carter, secretary Hollywood Bowl Concerts and Community Park Association; Chas. M. Anderson, Mme. R. Seitz, Mrs. C. W. Austin, C. W. Austin, Louis P. Arbeau, Mrs. C. Niver of the Anaheim Community Service and Choral Society, and Hush M. Gilmour, secretary Community Service, Fullerton. Community singing under the direction of Cage Christopher opened and closed the meeting, which was attended by more than one hundred well known members of business and club circles.

I regret that lack of space, caused by unforeseen news-items, compels me to postpone mention of a number of interesting individual news-items by prominent resident musicians. As the Christmas season will stem the musical tide somewhat, I trust to find space within the next two issues, a delay, I beg artists and readers will forgive.

At the California Theatre Russian music delighted large audiences yesterday at the three concerts played by the California Theatre Orchestra under Conductor Carl Elinor. Especially impressive was the tone quality of the orchestra in Tchaikowsky's Andante Cantabile, which was rendered with much strength of expression. Finely contrasted was the spirited reading of the Slav Rhapsody by Friedman, another piece of Russian music, which calls for brilliant rhythmic force. Recollections from the Great White Way, a gay medley of light opera airs closed the concert happily.

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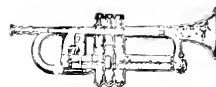
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Melba French Barr, who has been chosen to sing the soprano role in the Messiah at Philharmonic Auditorium, Los Angeles, on Sunday afternoon, December 17th, under John Smallman, conductor, has had the distinction of being soloist with the Los Angeles Oratorio Society for three successive years. She is conceded to be one of the leading sopranos of the Pacific Coast, having sung in California three seasons, she has won an enviable place among the leading musicians here. Among her successes this season was a concert appearance in San Francisco where critics everywhere acclaimed her as one of the most beautiful voices heard there this season. Following her engagements with the Oratorio Society Miss Barr will appear in numerous recitals and before the leading clubs on the Pacific Coast.

Mme. Anna Ruenza Sprotte will be one of the assisting artists for the Bruce Gordon Kinsley lecture on Lohengrin, which will be held at Symphony Hall, Los Angeles, Sunday evening, December 17th, at 8 o'clock. Mme. Sprotte who was formerly the Royal Court Singer of Saxony, considers Ortrude the best operatic role she has ever sung. She appeared with Kalish, the husband of Lily Lehman frequently in this role in Saxony. Mme. DeZernha will sing the soprano role and will also sing two duets with Mme. Sprotte.

SAN DIEGO MUSIC DEALER DIES

Fred G. Thearle, who died November 22nd after a protracted illness at his home in Chicago, was well known throughout the United States in the music and jewelry business. He was a member of the G. H. Knights-Thearle wholesale jewelry house of Chicago and president of the Thearle Music Company of San Diego, Cal.

His music company in San Diego is one of the largest in California. He himself had a wide acquaintance among the men of the music industry on the Pacific coast. He was especially interested in church music and did much to promote interest in it and to develop it to higher standards. For a number of years he managed the annual May festival of all the Sunday schools of Chicago at the Auditorium. He also had a reputation in Chicago as a choir singer.

Mr. Thearle served two terms as president of the National Wholesale Jewelers' Association and three as president of the Chicago Wholesale Jewelers' Association. He was a director of the Century Trust & Savings Bank of Chicago, and a member of the United States Chamber of Commerce and the Chicago Association of Commerce. He was a member of the Chicago Athletic club for many years and was also affiliated with the Union League, Quadrangle and Ridge Country Clubs of that city.

Mr. Thearle was born in Bloomington, Wis., came to Chicago when a boy and attended the old University of Chicago when it was located at 35th street and Cottage Grove Avenue. Throughout his life, he was active in church work and was a member of the Englewood Baptist Church for nearly half a century and later a member of the Board of Directors.

He is survived by a daughter, the wife of Henry D. Sulzer, president of the advertising firm of Vanderhoof & Company of Chicago, and by two sisters, Miss Virginia Thearle and Mrs. A. P. Hawley.

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Music Events In San Jose

By Lillian B. Martin

SAN JOSE, December 11.—Louis Graveure, the famous and distinguished Belgian baritone, appeared in recital at the Victory Theatre on Thursday evening, December 7th. The famous artist was greeted by an exceptionally large audience of highly delighted music lovers who listened with intense pleasure to a program of varied numbers. Mr. Graveure gave his first recital in San Jose in January of 1921, and on his second appearance in our city he repeated several of his former selections. Among them were his beautiful rendition of the Toreador from Carmen, his celestial-voiced Evening Star from Tannhauser, and several others including the old Scottish ballad Mary, which is one of his most loved selections. The new numbers included Ronald's O Lovely Night, also Her Rose, Look Into Mine Eyes, Hungarian folksong, also a number of other classical and humorous selections, with Trehearne's Winter Storms completing the program. Mr. Graveure held the audience spellbound both by the beauty of his voice and the excellent interpretations. Mr. Graveure's second appearance in San Jose marked the opening of a series of concerts which will be presented during the winter under the management of Selby C. Oppenheimer, with Miss Marian E. Ives, San Jose Business Manager.

Marcel Dupre, master organist of France, gave a recital Monday evening, November 27th, in the auditorium of the conservatory of the College of Pacific. A large and enthusiastic audience was present to enjoy a program of classics which were rendered in a highly finished manner.

Brahm's Sonata in F Minor, which is considered one of Brahms' most beautiful and ambitious works, was rendered at the Institute of Music Wednesday evening, November 29th, with Miss Lena Christopher, performer. Miss Christopher, who is still in her teens, surprised and enthused her audience by the maturity of her performance of the work of the famous composer. Her technic was excellent and her sympathy and expression beyond admiration. Miss Christopher is a student of Le Roy V. Brant, director of the Institute of Music of San Jose.

Music lovers of San Jose were afforded a real treat in chamber music Friday evening, December 1st, when the Sequoia Musical Society of Berkeley appeared in concert at the First Methodist Church. The group of young musicians consisting of Frank H. Dunsmore, pianist, Josef V. Walter, violinist, Edmond A. Cyker, violinist, and Miss B. Cutler, cellist, gave a program of interesting and varied chamber music compositions. The organization has made several successful appearances in the college town since its organization this fall.

The first California De Molay band made its first public appearance in concert work Wednesday evening, December 6th, when it rendered a program of popular and military selections under the leadership of Edward Towner at the auditorium of the San Jose State Teachers' College. An interesting evening was enjoyed by a large and delighted audience.

THE HOUSE NEXT DOOR AT ALCAZAR

The House Next Door, a three act comedy from the pen of J. Hartley Manners, best known as the author of Peg O' My Heart, has been selected by the Alcazar as its attraction, beginning Sunday matinee, December 17th. It should prove a happy piece for the week preceding Christmas, because, besides furnishing entertainment of the best possible sort, it contains a pronouncement of religious prejudice, and enthusiastically advocates the spirit of toleration. There is food for thought for both Jew and Gentile in this interesting piece and it is said to be full of delicate humor, cordial geniality and tender pathos.

The author has succeeded in telling his story in the most absorbing manner without the possibility of offense to persons of any religious belief. The Alcazar players will have an opportunity to appear in some delightful character roles. Two entire families; one Christian and one Jewish are portrayed, and it is the friendship that grows up among the children of both, that forms the basis of the plot.

In addition to the regular company a number of extra players will be needed, and there will be special scenic features prepared under the direction of Dickson Morgan. Stage Director Hugh Knox announces a particularly strong cast headed by Dudley Ayres and Netta Sunderland and including Hope Drown, Emmett Vogan, Harry Leland, H. L. Villitis, Norman P. Feustler, Georgia Knowlton, Florence Priddy, Jerome Sheldon, Hugh Knox and Ancyn T. McNulty. This week Miss Sunderland is appearing in the title role of The Spendthrift, a delightful comedy drama, which is proving a good drawing card at the Alcazar.

The Adilian Club of the Ada Clement Music School, 3435 Sacramento St., gave the following program at its regular monthly meeting on December 8th: Piano—Hungarian Dances (Brahms), Arranged for four hands, Ruth Cook and Margaret O'Leary; Flute—Chinese Melodies (Folk Tunes), Melva Farwell—in costume; Violin—Indian Lament (Dvorak-Kreisler), Arthur Weiss; Piano—Indian Lodge (MacDowell), Kathryn Kent; Voice—Folk Songs of South America, Mr. E. Gadian; Violin—First Movement Sonata (Grieg), Paula Schoenholz.

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New York Herald, November 22, 1922.

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Mme. Rose Florence, the widely known mezzo soprano, who returned from Europe last year where she scored genuine artistic successes in France and Switzerland, and who appeared frequently in concert since her return, both on the Pacific Coast and in New York again added another success by giving a concert in New York recently. Although suffering from a bronchial attack Mme. Florence succeeded in interpreting her program at Aeolian Hall, New York, much to the satisfaction of her audience, earning hearty applause and being obliged to add many encores.

It was evident that her excellent tone work stood her in good stead. Mme. Florence followed her rule never to make excuses to her audiences, and consequently none of her friends realized the tremendous strain she was under. However, her artistic success was such that even after the conclusion of the program her audience insisted that she sing two extra numbers. Among the very appreciative press comments that appeared after Mme. Florence's New York concert, the following may be taken as examples:

New York Herald, Nov. 22—An exceptionally charming program . . . Skillful phrasing, and an understanding of her offerings.

New York American, Nov. 22—She sang with taste and discretion.

New York World, Nov. 22—An excellent program, un-hackneyed.

New York Tribune, Nov. 22—An interesting program, . . . bears evidence of careful training.

Mme. Florence is now preparing her repertoire for her California season, and she has already been booked for several concerts by leading music clubs. No doubt this excellent artist is looking forward to a very active and prosperous season.

PADEREWSKI AT ITHACA CONSERVATORY

The Ithaca Conservatory of Music for the second time in its history presented Ignace Jan Paderewski to the Ithaca public November 13th. Through the courtesy of

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President Livingstone Farrand, of Cornell University the concert was held in Bailey Hall before an audience that filled the large auditorium.

The Artists Concert Series given by the Conservatory of Music is in commemoration of the Thirtieth Anniversary of the founding of the School. It is peculiarly fitting that Paderewski who played under the auspices of the Conservatory, February 28th, 1893, shortly after its establishment, should be one of the artists to appear in celebration of the Thirtieth Anniversary.

In a program that was half again as long as the usual solo performance and tremendously exacting, the artist held the audience to a last note and then sent it home reluctant. In addition to the program, Paderewski generously responded to five encores after the last number. One encore the Schubert Impromptu was given preceding the intermission.

Many noted artists appear each season in this music-loving University Community but none have ever been accorded the ovation given Paderewski at his appearance here November 13th.

Madame Florence Hinkle Witherspoon will be the next artist to appear in the Anniversary Concert Series in February.

Emma Mesow Fitch, the well known California contralto, after an extended visit to New York, has returned to Fresno where she re-opened her studio on November 1st. While in New York Mrs. Fitch enjoyed a period of intensive study with Yeatman Griffith. She calls her studio Friendship Place and it is located at 735 Home Avenue, Fresno. Mrs. Fitch will appear in concerts during the current season.

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The new year will bring Mischa Elman once more to San Francisco, and according to Selby C. Oppenheimer, who is arranging for his appearances in Northern California, the great violinist will give two concerts here, on January 21st and 25th. "Greater than ever" is the verdict of this young giant of the violin, according to the criticisms of his playing this season, and certainly his popularity seems to grow each year. Perhaps the musician has added still another appeal to the sensibilities of his public since the young devotee of his art has discovered a flesh and blood subject for his devotion, but certain it is that Elman, the lover, will forever have to play second to Elman the musician, even with the most romantic of his admirers. The beautiful "human" quality has always been dominant in his art, notwithstanding his brilliant virtuosity, and has long accounted for the catholic appeal he has made, which places him in the vanguard of all artists of the how.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 12

SAN FRANCISCO, SATURDAY, DECEMBER 23, 1922.

PRICE 10 CENTS

FRANCK AND STRAUSS PLEASE AT SYMPHONY ELLY NEY WITH CHAMBER MUSIC SOCIETY

Alfred Hertz Gives Exemplary Reading of Representative Works of Two Modern Giants—Great Enthusiasm Displayed on Both Friday and Sunday Concerts—Orchestra In Excellent Form—Jascha Schwarzman Gives Pleasure With Haydn Concerto

BY ALFRED METZGER

The usual large audiences attended the Fifth Pair of Symphony concerts at the Curran Theatre on Friday and Sunday afternoons, December 15th and 17th. The exclusively orchestral numbers on the program consisted of Symphony in D minor by Cesar Franck played in commemoration of the eminent French composer's one hundredth birthday anniversary, and the ever impressive symphonic poem Don Juan by Richard Strauss. The writer has always been a staunch admirer of Cesar Franck and this symphony is one of our special favorites. It throbs with vitality and tells its story with decision and positiveness. The work places great artistic responsibility upon those called upon to interpret it and both Alfred Hertz and the San Francisco Symphony Orchestra proved themselves thoroughly proficient to do it complete justice.

During the entire rendition of this Cesar Franck Symphony we came to realize

to the musical interests of this community.

We were pleased to note the enthusiasm on the part of the audience for both conductor and orchestra, for it proved to us that the symphony audiences have become thoroughly intelligent in regard to musical judgment. They are involuntarily choosing the very finest musical achievements to bestow upon them their heartiest approval, and that is equivalent to exhibiting genuine musical intelligence. The Cesar Franck Symphony gave several opportunities for the display of enthusiasm, and the audience was always fully alive to the situation. Both the dramatic and poetic phases of this work were very convincingly emphasized by Mr. Hertz and the orchestra, and the in-

Serious Music Lovers of San Francisco Receive a Real Thrill When Eminent Piano Virtuosa Joins Forces With One of California's Leading Musical Organizations In One of the Most Satisfying Concerts of the Season—Audience Reluctant to Leave

BY ALFRED METZGER

Scottish Rite Auditorium was crowded last Wednesday evening when Elly Ney and the Chamber Music Society of San Francisco were announced to join forces in one of the very best programs ever presented before a San Francisco audience. This was the first opportunity we had to hear this distinguished piano virtuosa, and we certainly understand the reasons why the audiences are so hysterically enthusiastic about her. It can not be said that Mme. Ney is a perfect technician, for inasmuch as she is an ideal emotionalist it is physically impossible for her to be also an exemplary technician. But inasmuch as we personally prefer emotionalism to perfect technical skill, Mme. Ney will be included

trasts with a suddenness of startling spontaneity than she is in working up a technical climax with powerful and convincing deliberation. She is a pianist you will never forget after one hearing.

She sounded the depths of poetic sentiment in her Chopin playing, while she proved her intellectual capacity with her wonderful Brahms interpretations, both in the ensemble work and the solo piece. Indeed we have never heard Brahms interpreted with such convincing force as on this occasion, except when Alfred Hertz wields the baton over the San Francisco Symphony Orchestra. In the Brahms Quintet op. 34 F minor Mme. Ney had the artistic assistance of the Chamber Music Society of San Francisco. While it is not our intention to be fastidious, we felt somehow as if the four musicians had appeared to greater advantage in the past, as if on this occasion they were not thoroughly prepared to meet the requirements of the



FRANCES DWIGHT WOODBRIDGE
The Delightful Lyric Soprano Who Scored An Artistic Triumph at the Fairmont Hotel Last Week
(See Page 10, Col. 1)



CAROL WESTON
The Well Known California Violinist Who Together With Phyllida Ashley Directs American Theatre Orchestra in Oakland
(See Page 9, Col. 3)



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more than ever how wonderful a work Alfred Hertz is doing for San Francisco. He succeeded in giving us a symphony orchestra capable of solving the gravest musical problems that our public expects of it. To invest this Franck symphony with the spirit and vitality that its character requires means something more than efficiency. It means an intellectual grasp of the musical message which the composer desires to convey, and it requires years of co-operation with a conductor of the utmost authority and skill to reach that point of artistic proficiency wherein conductor and orchestra are able to understand one another. This enviable aim of any capable symphony orchestra has now been reached in San Francisco, and we consider it absolutely opposed to the interests of music, and we even believe it to be dangerous to musical progress, if this happy attainment of musical understanding should be disturbed. We can not imagine anything more injurious

herent beauty of the work was enhanced by the fine tone quality, the precision of accents and the uniform intelligence in phrasing. It was in every respect a noteworthy performance.

We have heard the San Francisco Symphony Orchestra interpret Richard Strauss' symphonic poem Don Juan repeatedly, but we have never witnessed a more inspiring reading of it than on this occasion. The tremendous, electrifying climaxes of the work were accentuated with a fervor and almost inspirational vigor which could not help but exercise its influence upon the responsive audience. At the conclusion of this work a veritable storm of enthusiasm swept over the house and both Alfred Hertz and the orchestra were almost submerged in the maelstrom of popular approval. It was one of the outstanding episodes of the symphony season which brings out the

(Continued on Page 7, Col. 1)

henceforth among our list of favorite pianists.

She is entitled to honors as a virtuosa because she exhibits individualistic traits in the matter of her interpretations of the classics. She is justified to give us entirely new angles of the classics without disturbing our sense of artistic propriety. One of her remarkable achievements is the speed in which she negotiates works by Beethoven and Chopin, a speed to which we are not accustomed, and yet which does not interfere with the beauty of the composition as long as Elly Ney plays it. She possesses also a remarkable sense of dramatic proportions. Occasionally she emphasizes a virile phrase with a suddenness and passion that almost lifts you out of your seat, and then again she colors a soft, poetic phrase with a daintiness and velvet-like touch that arouses the very depths of your sentimental soul. Mme. Ney rules by way of contrasts, and she is just as likely to present these con-

hour. Since we have heard this same organization interpret Brahms before with unerring artistic and musicianly precision, we know that they are fully competent to overcome all obstacles. But on this occasion we felt as if the tone was not always lacking in strain, nor the phrasing proved always sufficiently spontaneous and uniform. However, we may be mistaken. We are merely giving this as our impression.

In the main, however, the performance was thoroughly satisfying and well worthy of the enthusiasm which the audience so readily bestowed upon it. Mme. Ney made such an excellent impression that the people refused to leave the hall at the end of the concert, but called her out again and again, and the artist responded with fine liberality. Again and again she added to her already long array of artistic performances and the enthusiasm rose in proportion to the pianist's generosity.



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TWENTY-SECOND YEAR

YULETIDE REFLECTIONS

True to his custom during the last few years the editor of the Pacific Coast Musical Review will devote this editorial space today to remarks fitting the spirit of this time of the year. Christmas time has been dedicated during time immemorial to the present generation to the proposition that peace shall rule upon the earth. Christianity, if the term were used in its loftiest sense, should represent universal good will and love for one's fellow man. How many who profess the utmost respect and affection for that which is embodied in the principle of Christianity actually conduct themselves in a manner conformant to the religious principles which they pretend to espouse? Only a few days ago we found in Los Angeles a number of followers of the Christian religion who tried to arouse the hatred of a great community against a distinguished artist, for no other reason than that they believed untruthful reports regarding such artist's expressions during the time of the war. Even if all reports regarding such artist had been true, it would nevertheless have been non-conformant to the laws of Christianity to arouse hatred against anyone. If all the people of the world, who suffered by reason of the universal conflict, would feel the same as those people in Los Angeles, the world would be in a sad state today, and war would be a perpetual curse of humanity.

We are told that he who began and nursed this hatred in Los Angeles lost a son in the war who suffered greatly before he died. Surely anyone with a heart in him will sympathize with a father who sustained so great a loss, and no one can blame him for hating those responsible; but will it make the loss any less severe? Will it remedy the suffering of him who paid the supreme sacrifice? Will it ease the eternal life of the soldier who died for his country any more, if that father uses his influence to arouse the passions of young people otherwise of a forgiving and justice-loving nature? What satisfaction can anyone have in haunting and persecuting with blunderbuss-like ferocity a distinguished woman who neither can be held responsible for the war, nor even for having killed one American citizen? We can not answer this question. It is so far from our nature to hate anyone at all, much less anyone who has never done us any harm, that we can not understand how a man can work himself into such desperate condition of animal-like ferocity that he does not rest until he has satisfied his hatred. Surely such a man must suffer from a mental disease, and while he personally deserves to be pitied,

those who allow him to gratify his insatiable lust for destruction should feel ashamed to have fallen victims to such un-Christianlike conduct.

Very much like this persecution of an artist who was innocent of any charges and who was not responsible for the sufferings of a despairing father, is the determination and the bulldog tenacity with which resident California artists are being prevented from securing regular engagements by the Music Clubs forming the California Federation. There are now over eighty clubs in that Federation and we still have to hear of ONE California artist who is able to secure a regular booking tour, as for instance an inferior artist from the East is able to do. We have carefully delved into the situation and we find that on one side certain music clubs tell us that managers, who supply them with distinguished artists, refuse to furnish such artists if these clubs followed their inclinations to engage superior California artists instead of inferior Eastern artists. On the other hand some managers tell us that the music clubs refuse to include California artists in their itinerary at prices charged by Eastern artists, but consider them "local" and therefore unworthy of being included among their great events. We even hear that one or two organizations have clauses in their constitution and by-laws actually excluding resident artists from securing engagements among their annual concerts.

This is certainly a sad state of affairs. Evidently neither the manager nor the clubs seem to realize that their very existence depends upon the support they receive from resident artists and their friends. We refer here of course to efficient artists only. In many cases advanced students and singers as well as instrumentalists without any special talent but their super-concent endeavor to force themselves upon the attention of those who do not wish to hear them. And in some cases they utterly ruin the chances of the deserving artists. Unless a manager or music club is sufficiently courageous and uncompromising to separate efficiency from inefficiency they are not fulfilling their duty toward those who support them. Neither manager nor club would consciously present an artist who hails from Europe or the East and whom he really KNOWS to be incompetent; then why can he not use the same judgment in selecting artists residing in his home State? And why should he refuse to remunerate an efficient and experienced artist living on the Pacific Coast in exactly the same ratio as he remunerates artists residing on the Atlantic Coast? These are questions we would like to have answered for the distinguished musicians who make California their home.

The majority of the visiting artists and the New York managers look upon the Pacific Coast music journal exactly in the same spirit as they look upon the California artist. With an insolence worthy of a better cause such artists and managers are willing to accept courtesies from the musical press of the Pacific Coast, but when it comes to remuneration in the way of paid announcements they feel that the Eastern music journals are the only ones justified to receive patronage. The time has come when Pacific Coast music clubs, music journals and artists must stand together to sustain the artistic honor of the great Pacific West. Are we supposed to become enslaved to the greed of the New York managers? Simply because our Pacific Coast managers are dependent upon the New York manager for their distinguished artists, and therefore must submit to autocracy and dictatorship that is thoroughly disgusting to any fair-minded music lover, is it therefore necessary for our music clubs and resident artists to also submit to this musical super-government and dictatorship? Not by any means. In California alone we have over eighty music clubs with a combined membership of TEN THOUSAND. They should be able to secure the artists THEY WANT, and not the artists SOMEONE ELSE TELLS THEM THEY SHOULD HAVE. Every music club should be proud to engage among its artists a certain number of resident artists of efficiency and practical experience. And THEY SHOULD NOT PERMIT ANYONE TO DICTATE TO THEM WHAT THEY SHOULD DO. If an Eastern manager is unwilling to let them have distinguished artists under any other conditions than those by which a music club FREELY selects its artists, THEN THE MUSIC

CLUBS SHOULD UNITE AND REFUSE TO ENGAGE ANY ARTISTS THROUGH SUCH MANAGER.

We feel certain that the Pacific Coast managers, if they have the UNITED SUPPORT of the Pacific Coast Music Clubs, and such clubs ABSOLUTELY GUARANTEE THEM TO STAND BY THEM, sooner or later it will be possible to do away with the New York manager altogether, for sufficient engagements can then be secured for artists of European and Eastern reputation to seek DIRECT ENGAGEMENTS West of the Rocky Mountains. But as long as our Music Clubs insist that THEY MUST HAVE CERTAIN ARTISTS, and that they can not be without them, JUST SO LONG WILL THE EASTERN MANAGER TAKE ADVANTAGE OF THEM AND ALSO OF THE PACIFIC COAST MANAGER. Let us utilize this time of the year to adopt a Declaration of Independence from New York's managerial yoke and see whether we can not select our artists without interference with our tastes and wishes. We think co-operation and absolute determination to spend our money where and how we want, will soon secure for our distinguished resident artists that recognition which their genius and their place in the musical world entitles them to. In this spirit we wish all our readers and friends a very Merry Christmas and a Happy and Prosperous New Year.

OBITUARY

PASSING OF MRS. L. S. SHERMAN

Those who are intimately acquainted with the musical life of San Francisco unquestionably heard with great sorrow of the death of Mrs. L. S. Sherman which occurred at the Dante Hospital on Sunday, December 17th, after several months of lingering illness. Although herself a musician of superior intelligence and artistic refinement, Mrs. Sherman's pianistic art was only admired in private circles. On rare occasions she was heard in a semi-public capacity, specially in conjunction with her daughter, Mrs. Julian Alco, a violinist of distinct artistic accomplishments. The writer had the good fortune to be sufficiently well acquainted with Mrs. Sherman to know the judgment and taste she displayed in her comments upon musical events, and also how much interest she took in resident artists and events of a strictly local character.

The success of a resident artist, whom Mrs. Sherman happened to know, caused her even greater enjoyment than she derived from the accomplishments of visiting artists of distinction, and while it was not her wish to have her splendid help publicly referred to, we believe it to be only just at this time to speak of the incalculable good Mrs. Sherman has done in the encouragement of San Francisco musicians who afterwards gained marked distinction away from home. She was an unusually fine woman, both in character and in culture, and those who were fortunate enough to know her will always remember her with the highest esteem and the fondest recollections. She belonged to that rarest of all natures who never had anything but a kind word for everybody, and only in those did her patient desert her when anyone tried to sail under false pretenses, whether it was in artistic or social circles.

Mrs. Sherman in a quiet, unpretentious and unassuming manner contributed more to musical culture in San Francisco than many others who endeavor to advertise their deeds with heating of drums and blaring of trumpets. For this reason the Pacific Coast Musical Review sincerely believes that her departure will leave a vacancy that can not be filled. She leaves behind her L. S. Sherman, Chairman of the Board of Directors of Sherman Clay & Co., Fred L. Sherman of Sherman Clay & Co., and Mrs. Julian Alco, formerly Miss Elsie Sherman, all intimately identified with the musical life of this city.

MRS. MARRINER CAMPBELL JOINS MAJORITY

Among the pillars that support the musical life of San Francisco none was stronger and rested upon a more solid foundation than Mrs. Louise Marriner Campbell, a vocal pedagogue and artist of the first rank. Mrs. Campbell belonged to those rare individuals who took pride in the fact that they have spent many years in the endeavor to add usefulness to everyday existence. Many of our prominent vocal artists, specially church singers, owe the beginning of their career to Mrs. Campbell, whose interest in her pupils never ceased with their entrance into professional life. We know of no pedagogue who took greater pride in the work of her pupils than Mrs. Campbell and we know of no pedagogue who was so frank, honest and motherly with her students than Mrs. Campbell was. Her studio musicales belonged among the most pleasant of San Francisco's musical events, and many an aspiring singer had here his first opportunity to be heard.

In the earlier part of San Francisco's musical history Mrs. Marriner Campbell attained high artistic honors and was universally recognized as the foremost vocal artist of her day in San Francisco, specially as church

and oratorio singer. Unfortunately Mrs. Campbell's artistic life antedates the writer's San Francisco experience, but we found in our search for material in compiling the city's musical history that Mrs. Campbell's voice and art dominated the community for many years. Indeed her identification with San Francisco's musical history is so intimate as to be inseparable. She represents one of the pioneer corner stones of the musical structure of the city and her demise removes one whose influence and work will be associated with the musical annals of the community for all time to come. Personally Mrs. Campbell was of a high minded, generous and humanitarian nature. Ever ready to help, ever finding a word of encouragement for the disheartened, never losing interest in those who once had been associated with her, always of a sunny, light hearted disposition, Mrs. Campbell was, as the saying goes, "the life of the party." And among the most pleasant recollections in our experience are the occasions when we listened to Mrs. Campbell make a speech at some public occasion devoted to musical interests. She talked as if she enjoyed it and thus made everyone else happy. May her beautiful soul find plenty of opportunity to shed happiness in its new home.

POST-CHRISTMAS SYMPHONY CONCERTS

After a week's Christmas vacation the San Francisco Symphony Orchestra will resume its activities with a pair of regular symphony concerts next Friday and Sunday afternoons in the Curran Theatre under the direction of Alfred Hertz.

For these concerts a most attractive program has been prepared, containing as its principal number the Beethoven Fifth Symphony in C Minor, one of the most popular and highly revered symphonies in orchestral literature. As a balance for this monumental work, the latter half of the program will be made up of Dukas' well-known scherzo *The Sorcerer's Apprentice* and the overture to Wagner's *Tannhauser*.

Next Saturday evening the orchestra will give its fourth concert in the Oakland Series at the Auditorium Opera House, presenting a popular program with Walter V. Ferner, principal cellist of the orchestra, as soloist. He will offer two short numbers, the *Serenade of de Swert* and Popper's Hungarian Rhapsody, while the orchestral items will include the *Prelude to Lohengrin*, Grieg's first *Peer Gynt Suite*, the overture to Wagner's *Rienzi*, the ballet suite from Massenet's *Le Cid* and Tchaikowsky's thrilling *March Slav*.

Because of the Christmas vacation the next Sunday Popular Concert will not be given until January 7, although the orchestra will present a popular program on the evening of January 3 in the Exposition Auditorium as the third concert in the series being given under the auspices of the Board of Supervisors. At this concert Arthur Middleton, the well-known baritone, will appear as soloist.

CHORUS TO CONSERVE YOUNG MEN'S VOICES

The Junior Amphion Society of Seattle, Washington, is a recent addition to the list of junior glee clubs organized by adult choruses to avoid wastage in the loss of choral talent between the high school age and the period when the voice is matured. Seattle's new club is sponsored by the Amphion Society. The project was started through the initiative of Arville Belstad, assistant director of the Amphion Society and Alexander Stewart, special musical organizer for Community Service on the Pacific Coast. The chairman of the venture is Dr. R. L. Glass, principal of the Broadway High School. He has pointed out that in most cases the male voice does not mature until the age of twenty-five. Boys from eighteen upwards are, therefore, invited to be members of the club. Some forty-one reported for the first rehearsal. Mr. Belstad is the director and the accompanist is Mrs. R. L. Glass, both giving their services without fee. The Board of Education has offered to the chorus for its rehearsals the music room in the Broadway High School. The principals of the various high schools have furnished lists of their graduates in recent years who had been members of a glee club. Invitations have been sent to the boys on those lists. The choral music comes from the adult society's library. The chorus will probably give its own concert in mid-winter and will also appear in the Spring concert of the adult chorus.

Various men's groups such as the Rotary and Kiwanis Clubs, the Chamber of Commerce, and the Credit Men's Association have evinced an interest in the boys' chorus and will invite them to perform before their membership. The adult chorus will look after character-building among the boys by having prominent citizens give them short talks on vocational topics.

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SORCERER'S APPRENTICE.....Dukas
TANNAHAUSER OVERTURE.....Wagner

Tickets at Sherman, Clay & Co., and at Theatre on Day of Concert

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

OF GENERAL INTEREST TO SINGERS

1—Cultivate your speech if you hope to sing acceptably.

2—Know the "Why?" before you go ahead with the "Way."

3—Thoroughness in details is a characteristic trait of all successful artists. Examine your own work as critically as you would the work of one whom you were teaching.

4—Let the voice be soft and smooth for ALL vocal practice. Make sure that you know YOUR fundamental tone and never use any adjustment not included in it.

5—See that you do not raise the shoulders for any purpose whatever, either to take breath, give volume or enhance your appearance. You will fail if you do.

6—Audible breathing is anything but pleasant to a cultivated ear; it has a worse effect on the voice itself. Try to cultivate the habit of breathing by expansion at the waist line. A combination of diaphragmatic and lateral costal breathing is used by animals in repose, and this is also the best combination for the purposes of the singer. Breathe habitually, day and night, through the nostrils, keeping the upper chest relaxed.

7—Remember that voice is a power provided by nature, not a man-made contrivance. Its function is communication. The singer who would excel should keep this fact in mind. Place yourself in the attitude of a listener and inquire of your own sensibilities. "Does it ring true?"

8—Sincerity should be your first care, and it is not easy to cultivate, but it should constitute the major ideal in tone-development. Without it your singing will never "get home."

9—Never strain the tone in the mouth alone. Use the vibrations in the mask of the face.

10—Technique is incomplete which does not include "that something," which, for want of another expression, we call "life." It comes as the result of a fine understanding and without it your artistic consciousness will be but immature.

11—To make your singing appear easy and (to you) automatic, you will have to segregate every element of every phrase and subject them individually to the closest aural scrutiny—the vowel element, the method of attacking, blending and releasing it, the appropriate movement, the rhythm, the melodic line, the consonantal influences, the dynamic line; also the secondary, (some say primary), influences—the psychological elements of poise and mental attitude, the breath impulses and control; these will call for examination by other senses.

12—Select the best possible teacher, but remember that individuality epitomizes the "out ensemble" of every artist. You have much to learn but the best you will ever know lies within you. To gain greatly, you must give greatly.

13—You will find more profitable advance in developing an active imagination than you will by devoting your energies too much to the voice. We may learn from Nature, for Art is based upon fundamental functions, and to this extent it may be considered scientific. Employing natural functions in a natural way is the "Open Sesame."

These observations conclude what the author hopes will be a means of straightening and strengthening the methods of study of those interested in singing. Much has been written upon the subject and it has been difficult to approach the root, but each new contribution seems to supply new viewpoints and new inspirations. We are far from standardizing vocal methods, but the voice work of the future may be predicted as compromising much class work and greater insistence upon essentials. However, each problem will be seen to be individual.

Dangerous habits are seldom recognized as such; that is why you need a vocal instructor who understands the voice and the fundamental principles of free vocalization, AND WHO WILL ACCEPT NO COMPROMISE. Musicianship has not been discussed in this series, but it is vital to success in singing. You will need the services of accomplished pianists, but do not try to learn to sing unless you know at least the fundamental tones of your own voice and can recognize the heavy undesirable vibrations, which, if not eliminated, must bring about a crop of vocal faults such as tremolos, registers, and hard, lifeless tones. There is much to learn, but without correct fundamental tone, you will always be in danger of injuring if not ruining your voice, and your study must result in disappointment, for in voice culture there is nothing to develop but the fundamental tone, unless you desire to become a ventriloquist or some other kind of vocal trickster. If you know what is good or bad in a tone, you should know what makes it so. There is a singing quality in every voice; the ear which cannot recognize this so as to bring about its reproduction is a fault quite common to the large mass of so-called singers. Even when the ear is not at fault, it sometimes occurs that the tone is faulty, which usually resolves itself into a question of breath control and relaxation of the throat and upper chest.

Any vocal instructor should be able to demonstrate that which he requires of his pupils, but the student should imitate the body conditions and not the tone quality, for tone is tremendously influenced by the mental attitude, and the student who does not require his practice to be animated by a lively and appropriate state of being, is not very likely to have the audiences asking for return dates.

There has been a consistent improvement among

American vocal teachers, and it is a noteworthy fact that the foremost authorities are Americans who have studied abroad, but whose practice has been developed in this country. This is a cheering thought for it is not so long since it was thought impossible to get a good vocal education in this country.

The time is at hand when, because of greater facilities our concert goers will demand faultless vocalization from all concert singers, and there will also be a wider range for singers because of a greater percentage of cultured listeners.

MME. ROSE FLORENCE'S NEW YORK SUCCESS

Musical Courier of New York and Musical Leader of Chicago Speak in the Highest Terms of the California Artist's Achievement

As already published in last week's Pacific Coast Musical Review Mme. Rose Florence, the well known California mezzo soprano, who has scored artistic triumphs abroad and at home, gave a successful recital at Aeolian Hall, New York, on Tuesday afternoon, November 21st, with the distinguished assistance of Coenraad V. Bos, the noted accompanist. The following two extracts speak in eloquent terms of the impression made by Mme. Florence upon her New York audience:

Musical Courier, November 30th—With the able assistance of Coenraad Bos, Rose Florence gave a recital of songs at Aeolian Hall on the afternoon of November 21st before a good sized audience and displayed a rare wealth of feeling for the music of some of the most advanced of lieder composers. The program was above the heads of the average audience, and some of the most exquisitely sung of the exquisitely modern songs produced little effect simply because the people did not know what to make of them. Hugo Wolf, Albert Roussel, Gustave Dore, Chausson, Griffes prove to be too heavy fare for the taste of Americans of this generation. All the more then, is it to the credit of Miss Florence that she followed the dictates of her own likes in making up her program instead of taking the easy road to popularity with a lot of little popular things or old favorites.

Miss Florence has a beautiful voice. Not one of great power, but of exquisite texture, soft and tenuous and of sustained string quality that was most admirably suited to the lyric nature of most of the things on her program. She has evidently had the most careful training and has put her mind on it; but it is no less evident that she is endowed by nature with a knowledge of how to do things musical.

The Musical Leader (Chicago)—Rose Florence, a singer from California, who studied in Boston and Paris, and who has acquired a lovely style and musical taste, gave a recital in Aeolian Hall before an audience of good size. Last season Mme. Florence impressed with her sincerity, the excellence of her program and the charm of her personality, in all of which she again held her own. Although suffering from a cold, she accomplished a real tour de force. She has a voice normally brilliant and resonant, particularly in the higher tones. Her shadings, phrasing and interpretation were full of charm and musical feeling. She began with a recitative and cavatina from Paeiselli's *Proserpine*, following with a group of Hugo Wolf, Schubert and Schumann. She was particularly well schooled in the French group which contained *Fleuris dans mon esprit* (Gustave Dore), *Il pleure dans mon coeur* (Debussy), *Nocturne* (Chausson), *Ode Chinoise* (Albert Roussel), and the dashing *Seguidilla* by the Spaniard de Falla. There is room in the concert field for one who can sing French songs as well as Mme. Florence. She gave with intensity of feeling and beauty of spirit Charles T. Griffes' *The Flight of the Moon*, followed by numbers of John Alden Carpenter, Richard Hageman, Deems Taylor and Walter Rummel. She added extras. Coenraad V. Bos played his usual fine accompaniments.

A CALIFORNIAN'S COMPOSITION

COLUMBUS, Ohio, December 4.—The concert by the Cincinnati Symphony Orchestra, with Fritz Reiner conducting, which is to be given here December 11, will be marked by the appearance of Edgar Stillman Kelley, the American composer, who has spent the last six months abroad. Mr. Kelley's *Alice in Wonderland* will be a feature of the Young People's Concert and will be explained by Thomas Kelly of the Cincinnati Conservatory of Music.

Edgar Stillman Kelley has been guest conductor for the performances of his symphonies by the greatest orchestra of Europe. His *Alice in Wonderland* is to be given at the Bourne-moath, England, Christmas Festival, with Sir Dan Godfrey conducting. Mrs. Stillman Kelley, president of the Federation of Music Clubs, plans to come from her home at Western College, Oxford, to meet her composer husband on his return from Europe.

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HILGER SISTERS DELIGHT CONVENT AUDIENCE

Faculty and Students of Notre Dame in San Jose Enjoy
Excellent Program by Elsa, Maria and Greta
Hilger, Distinguished Artists

Elsa, Maria and Greta Hilger, three unusually clever and skillful ensemble players gave an excellent concert at Notre Dame College in San Jose on Wednesday afternoon, November 22nd. Anna M. Miller in the San Jose Mercury-Herald had the following to say about this event:

Notre Dame's concerts are famed for the quality of artists which they provide for their students. But Notre Dame outdid herself in obtaining for her 500 pupils the trib of artists who gave a program in the college assembly hall yesterday afternoon. Three sisters they are, who are just blossoming out of girlhood into young womanhood—Elsa, Maria and Greta Hilger—and all are finished artists. More, they verge on genius. And, like all truly great artists, they are charming, modest; a bit shy but altogether charming.

They were generous prodigality in their response to the insistence of their audience and doubled their original program. And still we wished for more! Why not? The three artists thrilled us with the sheer beauty of their interpretations, gave us every emotion in exquisite melody with a simplicity and charming abandon that showed their own love of it. And the big assembly hall, filled with young critics far keener than the average audience, listened breathless until the last note trailed away into nothingness and then broke into a storm of applause that brought the performers back again and again to bow their acknowledgments.

The entire program was given with an artistry seldom so uniformly maintained, and the compositions, given with wonderful insight and interpretation, were masterpieces. Elsa is the cellist, Maria the violinist, and Greta, the pianist—all are finished artists. The three sisters were born in Bohemia. They graduated from the Royal Academy of Vienna in 1918 and made their debut as soloists with the Philharmonic Orchestra of Vienna, under the baton of Oskar Nedbal. Elsa, a pupil of Gruemmer, of Vienna; Maria, who received the state diploma and prize upon her graduation from the Meisterschule of Professor Otto Sevik; and Greta, a pupil of Hoffman, have been acclaimed from their first appearances as geniuses.

Elsa Hilger has appeared jointly with Leo Slezak, the great tenor, and on the continent is called "the second pablo Casals," that world-famed master of the cello. The sisters have created a furore on the European concert stage, as well as in the larger Eastern cities this last year. Yesterday's program opened with a trio last year. (Smetana), brilliantly executed, and with exceptional beauty. Their ensemble is remarkable and their every number, both in group and solo work, is given with an artistry so finished that it is perfect. Clarity of tone, beauty of touch and technic belong to each of these young girls, the oldest of whom is but little past her 20th year.

Popper's Hungarian Rhapsodie, difficult but wonderfully beautiful, was Miss Elsa's first selection, and, for an encore, she responded with a rollicking gypsy dance by Jorai. All the moods characteristic of Hungarian music were given with brilliance and artistry—sadness, moodiness, followed by wild snatches of gaiety and then sudden return to the subdued, restrained melody. Miss Elsa uses the double stop and harmonics most effectively and her tonal shading is remarkable. Her control of the cello is absolute, her phrasing and graduation of tone lovely. Her tone is full and warm, her technique masterly, and the ease of her playing delightful. In breadth of tone and fullness, Miss Elsa's playing possesses the quality of a man's.

Miss Maria, whose violin solo showed to the full the inspirational playing of an artist, chose Sarasate's "Faust Fantasia," whose technical difficulties seemed nil under her superb bowing. The melody and accompaniment were most played by the violinist, the theme floating out through the softly played maze of accompanying notes, the first movement ending in a mere thread of sound—unbelievably high, clear and sweet. Following this came the exquisite waltz and some magnificent chord work. Piquant and dashing was the encore with which she responded to the applause—an exquisite number full of harmonics and left-hand pizzicato passages by Sarasate, "Espanaeb Lanor" Miss Hilger called it.

Miss Greta Hilger, whose magnificent work at the

piano added much to the perfection of the concert, as a special concession to the Sisters played Liszt's "Liebestraume," and showed herself quite equal in artistry to her talented sisters. "Liebestraume" under Miss Greta's fingers became an exquisite tone picture; one vibrated to the strong and tender feeling she evoked from the ivory keys, and the modulation of tone that expressed every emotion she felt. And then, for an encore, she played a dashing, lilting, lovely, bit full of trills and runs—a bit of woodland with fairyland running riot over the soft mosses and hurrying brooks splashing and dripping over pebbles and fern-covered rocks. That, at least, was the picture her music made for me.

I think I never heard a bird song so closely imitated, nor a more exquisite bit of playing than Sarasate's "Nightingale" as conceived by Maria Hilger. There were wonderful harmonics, with the bird notes fluting out high and clear and beautiful, and ending with a marvelous trill that left one all atingle with delight. In the Gohlin Dance (Bazini) Miss Hilger achieved the staccato effect with the hounding bow. In this number, also, she used the left hand pizzicato, double harmonics and double stopping with good effect, with, at the end the difficult octave and tenth notes played together, and ending with a pixyish, saucy staccato.

The trio with which the Hilger sisters finished their program. Tschaiakowsky's Opus 50 was a magnificent finale to a most finished and satisfactory concert. One wonders at the depth of feeling these young artists can express, the ethereal tenderness, the big comprehension they show. But each one has the feeling and, somehow, some way, though each has her own individuality, there is that blending of each into the other in their ensemble playing that is indescribably beautiful and well nigh perfect.

HENRIK GJERDRUM'S PUPILS RECITAL

A splendid piano recital was given on December 18th in Knabe Hall by pupils of Henrik Gjerdrum. Ranging from tiny tots to advanced and talented players the performers all displayed clear technique and musical understanding. Adele Gantner, eight years of age, attracted much attention by her fine playing of the Mozart Sonata in C major. Miss Marion Lehner gave a finished performance of Mendelssohn's concerto in G minor, first movement. The complete program was as follows: Santa Claus Guards (Krogmann), (two pianos), Ralph Castberg, William Pfost, Einar Wennerblad, Robert Castberg; Pixies Drill March (Brown), Nathan Rogers; Close of School March (Presser), David Fritsch and Emily Rogers; Study in A minor (Heller), Jack Goldstein; Pixies Good Night Song (Brown), Emily Rogers; Installation March (Rockwell), (two pianos), Lucinda Hanfy, Marie Maison, Constance Ramacciotti, Ethel Wennerblad; Romance (Tours), Bessie O'Shaughnessy and John Gantner; Valse (Tchaikowsky), (two pianos), Helen Drayner, Maud Weidenmuller, Helen Graham, Dorothy Dunnigan; Gavotte Miniature (Brown), Ernest and Alfred Esberg; Minuet (Mozart-Schulhoff), Maud Weidenmuller; Qui Vive (Ganz), John and Valleejo Gantner; Sonata in C Major (first movement) (Mozart), (with accompaniment by Gries on second piano), Adele Gantner; Narcissus (Nevin), Constance Ramacciotti; Pierette (Chaminade), Dorothy Dunnigan; Concerto in G Minor (first movement) (Mendelssohn), (with orchestral accompaniment on second piano) Marion Lehner

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Direction Auditorium Committee, Board of Supervisors

**CHRISTMAS
GREETINGS
FROM**



THIRD AUDITORIUM SYMPHONY CONCERT

A remarkably attractive program has been prepared for the third popular concert to be given by the San Francisco Symphony Orchestra at the Exposition Auditorium on Thursday evening, January 4, at 8:20 o'clock. These monthly concerts, given under the direction of the Auditorium Committee of the Board of Supervisors, have been proving highly successful, both from a musical standpoint and a standpoint of attendance, and from the interest already manifested in the coming event the big building will doubtless be crowded to the doors.

Arthur Middleton, the famous American Baritone from the Metropolitan Opera House, will be the guest artist and with the orchestra, under the baton of Alfred Hertz, he will sing the Evening Star song from Tannhauser and a number from Le Tambour Major, by Thomas. He will probably also sing some encore numbers, accompanied on the piano by Stewart Wille, who is now touring the country with him. The overture to Weber's Oberon will open the program, and other orchestral numbers will be Liszt's Second Hungarian Rhapsody, Massenet's overture to *Phedre* and the Tannhauser overture, by Wagner. Concertmaster Louis Persinger will play the violin obligato and Uda Waldrop will preside at the organ in Handel's *Largo* and the Bach-Gounod Ave Maria, in which latter composition Kajetan Atlil will also play a harp obligato.

There is a large demand for seats, which are most cheaply priced, and which may be obtained at Sherman, Clay & Company's.

ELIZABETH SIMPSON'S BRILLIANT SUCCESS

Elizabeth Simpson was the soloist at the fifth concert of a notable series now being given by the Berkeley String Quartet, under the auspices of the Berkeley Chamber of Commerce, in the high school auditorium of that city, on December second. On this occasion Miss Simpson scored a brilliant triumph, it being the consensus of opinion that she surpassed all previous appearances, both in her group of exacting solos, and also in the great E flat piano quartet of Beethoven, which was given a splendidly artistic reading by Miss Simpson and the string quartet. Miss Simpson's clarity of technique, brilliance of execution, and splendid tonal climaxes, together with beauty of style and interpretation, gained for her a most enthusiastic reception, and the large audience signified its appreciation of her splendid work by a well merited ovation.

From Thomas Frederick Freeman in the Berkeley Gazette:

The fifth of the Berkeley Popular Concert Series under the auspices of the Berkeley Chamber of Commerce took place in the Berkeley High School auditorium last Saturday evening. Those participating in the program were Elizabeth Simpson, pianiste, and Antonio deGrassi, Robert Rourke, Pietro Brescia and Willem Dehe, comprising the Berkeley String Quartet.

The work of Miss Simpson, whose years of endeavor as a teacher and pianiste in Berkeley are a matter of record, was admirable from every artistic standpoint. Her technic is impeccable and the grace and ease with which her work is invested make listening a pleasure. Her group of solos, including *Sarabande* and *Gigue* by Locilly, *Romance* in F sharp major by Schumann and *Scherzo* in B minor by Chopin, were played with great charm and vigor and she was recalled for an encore.

In the piano quartet in E flat of Beethoven Miss Simpson collaborated with Antonio deGrassi, Willem Dehe and Pietro Brescia. The ensemble was all that could be desired, no individual dominating to destroy the balance. Music of greater nobility or higher aspiration was never penned. The writer expressed some such sentiment to that master of composition, Domenico Brescia, after the concert. "Ah, yes!" said he, "Beethoven is another Bible!"

The String Quartet closed the program with a group of two numbers—the *Andante Cantabile* from a Tschakowsky quartet and a *Canzonetta* by Mendelssohn. The Tschakowsky number was given with such beauty and sympathy of expression that though the program was near an end and the hour late, its repetition was demanded. The composer's compatriot, Leo Tolstoy, confessed that this music moved him to tears.

Eleanor Chabot, an artist student of Elsie Cook Hughes, gave a brilliantly successful recital in Gilroy on Tuesday evening, November 28th. She was assisted by Edna Horan of San Francisco. Miss Chabot also appeared at Knabe Hall, Kohler & Chase Building, on Wednesday evening, December 13th, in conjunction with two other of Mrs. Hughes' artist students, Dorothy Bradbury and Marguerite Nogna. An interesting program was presented before a large audience of invited guests.

Mrs. Suzanne Pasmore Brooks gave an informal studio musical in her charming mediocr home on Saturday afternoon, December 26, in honor of her pupil, Miss Anne Porter, daughter of Dr. and Mrs. Langley Porter. The short program contained compositions by Beethoven, Bach, Heller and Grieg.

MME. GADSKI EXPRESSES THANKS TO MUSICAL REVIEW

"I Believe That Your Paper Has Gained Tremendously In Importance and Ranks With the First In This Country," Says Famous Diva—"The Space You Devoted to My Concerts Has Indeed Helped Not a Little to Bring Me Back to the Attention of the Musical Public of the Great West"

The Pacific Coast Musical Review takes pride in publishing the following letter from Mme. Johanna Gadski regarding the work done in her behalf by the Pacific Coast Musical Review:

Denver, Colo., Dec. 14, 1922.

My Dear Mr. Metzger:

After my wonderfully successful concert tour in the Northwest and in California, I cannot help but feel great gratitude toward all those who have helped to contribute toward that success!

Among these there stands out foremost the Pacific Coast Musical Review and I wish to thank you, dear

San Francisco, the mayor, Board of Supervisors and Auditorium Committee, by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, and with Mme. Johanna Gadski as soloist. The Pacific Coast Musical Review specially supported both the Gadski concerts and Alfred Hertz conductor of the San Francisco Symphony Orchestra, and the ovations accorded both Gadski and Hertz at this concert proves beyond a doubt that this paper is acting in accordance with public opinion. Someone associated with the disgusting mess in Los Angeles said to a friend of the editor's that if the public of San Francisco had been informed as the



SCENE WHEN GADSKI SANG WITH SAN FRANCISCO SYMPHONY ORCHESTRA
Nine Thousand People Braved a Stormy Night to Hear Gadski and Hertz in Techniko-Wagner Program at the Civic Auditorium Under the Auspices of the City of San Francisco

Mr. Metzger, for the great interest you have taken in my appearances.

The space you have devoted to my concerts has indeed helped in no little way to bring me back to the attention of the musical public of the great West.

I do not only feel that the Pacific Coast Musical Review broadcasted my success in the West, but I have also had many a word from New York, where influential people received the major part of their information regarding my tour through the Pacific Coast Musical Review.

I believe that your paper has gained tremendously in value and importance, and ranks with the first in this country.

My best wishes and heartiest thanks to the Pacific Coast Musical Review and you, dear Mr. Metzger.

Sincerely,

JOHANNA GADSKI.

The accompanying picture shows the audience of nine thousand music lovers which attended the second symphony concert given under the auspices of the City of

Los Angeles people were that the Diva could not have appeared in this city. He meant if the people had been blind, but they were told the TRUTH, and they believed it.

Those who behaved themselves so ungentlemanly and so much like hoodlums seem to forget that Los Angeles was the only city in the United States where such a disgraceful condition of affairs existed. Is it possible that only the people of Los Angeles were correctly informed. Mme. Gadski sang with success EVERYWHERE she was booked, EXCEPT in Los Angeles. And she did not succeed everywhere else because the Los Angeles disturbers did not try their level best to prejudice people in other cities against the Diva. The Associated Press did some of their "dirty work." But evidently opinions differ, and the credulity of the public is not the same in every community. No doubt there are people in San Francisco ready to spread lies about their friends and fellow citizens as well as about distinguished artists, but fortunately they are in the minority and don't count as will be seen by the above photograph of the second Gadski appearance in San Francisco this season.

ford-Finden. The large audience heartily appreciated his artistic singing.

Joseph George Jacobson's studio activities during the month of November have been unusually numerous, the following Jacobson pupils being engaged during that month to appear in public: Myrtle Harriet Jacobs, recital for the Day Nurseries and at Knabe Hall in the Kohler & Chase Building; Antoinette Rathman, recital for Daily News; Marian Patricia Cavanaugh, recital at Knabe Hall, Kohler & Chase Bldg.; Florence Reid, recital for Daily News and at the Presbyterian Church; Sam Rodetsky, recital for Y. W. C. A. and at Knabe Hall, Kohler and Chase Bldg.; recital in Martiner; Margaret Lewis, recital in Knabe Hall of the Kohler & Chase Bldg.; Gladys Wilson, recital for the Daily News and in Knabe Hall, Kohler & Chase Bldg.; Myrtle Waitman, recital in Knabe Hall, Kohler & Chase Bldg.

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SYMPHONY CONCERTS

(Continued from Page 1)

best that is in the orchestra as well as the best that is in the musical public. It was in every sense of the word a real triumph for Alfred Hertz, and he really deserved every moment of the ovation.

The soloist at this concert was Jascha Schwarzman, a young Russian cellist who arrived in San Francisco last season, and made quite an excellent impression among public and musicians. Although Mr. Schwarzman had appeared on several public and private occasions and made many friends by reason of his musicianship this was the first opportunity accorded him to show of what artistic material he is really made and how he is able to face the test of uncompromising criticism. Mr. Schwarzman played the D major violoncello concerto by Haydn and he chose a work requiring the utmost refinement of musicianship and artistry. It is always our intention to assist as much as possible every young artist to get a foothold in his special field. And many a time we are willing to give the artist the benefit of the doubt and ignore artistic discrepancies in order to give a musician every possible chance to make good. We have repeatedly expressed our approval of Mr. Schwarzman's faculties and he has come to be regarded as a capable musician. But a soloist who appears at a regular symphony concert must face the most intense scrutiny. Here no apologies are in order. He either must respond to the minutest requirements of artistic efficiency, or he must be willing to accept honest, though well-meant criticism.

From our standpoint of an uncompromising attitude toward artistic performances in conformance to symphonic ideals, we find that Mr. Schwarzman on this occasion did not meet our expectations. In the first place he was nervous to an almost contagious degree, throughout the introduction of the concerto playing with the orchestra in fits and starts, and in the second place his tone was unusually small and inadequate to the task allotted to the soloist. There were also deficiencies in the matter of intonation, and if we did not know that Mr. Schwarzman is a much better soloist that he revealed himself to be on this occasion, we would even express our surprise that he had been chosen for such an auspicious occasion. Nothing would afford us greater pleasure than to enthusiastically comment on the work of an artist, but it would be unjust to those really deserving of unadulterated praise, and it would destroy the confidence of the readers of this paper, if we expressed ourselves contrary to the honest opinion. We say it with regret that Mr. Schwarzman, at least at the Friday concert, did not meet our expectations either in musicianship, that is to say in intelligent phrasing, nor in technique, that is clean cut execution and intonation, nor in repose, that is assurance, tranquility and poise. We understand and are considerably better at the Sunday concert, but unfortunately we did not hear the Sunday concert. We trust to have a future opportunity to hear Mr. Schwarzman when he is in a better mood.

THE FOURTH POPULAR CONCERT

A crowded house marked the fourth popular concert of the San Francisco Symphony Orchestra, on Sunday afternoon, December 19th. Although on Saturday evening, immediately preceding the concert, the weather was a nuisance to people at the Civic Auditorium, this concert was again crowded and an equally enthusiastic audience applauded Alfred Hertz and the San Francisco Symphony Orchestra. The program began with Massenet's dramatic Phedre Overture, interpreted with fervor and genuine enthusiasm by the conductor and orchestra. Then followed the ever delightful Debussy Petite Suite which was invested with fine delicacy and adequate coloring and shading. Moussorgsky's A Night on the Bald Mountain formed the vigorous close of the first part of the program.

The Ballet Suite from Massenet's Cid began the second part of the program and was heartily appreciated by the audience who always enjoy the melodious phrases of the French composer and who appreciate the success with which Mr. Hertz attains rhythmic exhilaration. Walter V. Ferner was the soloist and he played Serenade by de Swert and Hungarian Rhapsodie by Popper with fine, warm tone and intelligent musicianly phrasing. Mr. Ferner has improved astoundingly since his first appearance last year. He

has acquired much depth of emotional intelligence and he plays with greater warmth and discrimination. His tone has always been big, sonorous and true. The program concluded with the ever thrilling March Slav by Tschaiakowsky which was greeted with cheers by the delighted audience.

Both the solo of Jascha Schwarzman on Friday and Sunday afternoon of last week, and the solo by Ferner on the preceding Sunday was conducted by Louis Persinger, whose easy and genuine musical adaptability cause him to earn the appreciation of the audiences. Mr. Persinger, as assistant conductor of the San Francisco Symphony Orchestra, has but few opportunities to reveal himself in that capacity but every time he is called upon to fulfill his duties he does so with the assurance and efficiency that characterizes everything he does.

SONGS AND FUN AT RIVOLI

By Alfred Metzger

The Rivoli Opera House attracted capacity houses during the last two weeks, and those who were among the attractees will join us in contending that there was every reason for this temptation to patronize the box office. In the first place Robin Hood, with its series of pleasing and well worded songs, and its romantic atmosphere, belongs to that class of light operas which will remain fresh and exhilarating for a long time to come, while the humor, as long as it is transmitted by such clever artists as Ferris Hartman and George Kunkel, somehow never grows stale.

Robin Hood is a specially grateful production for those with fine voices, and the singers of the Hartman-Steindorff Company took excellent advantage of their various opportunities. John Van employed his flexible, ringing tenor voice to excellent advantage. Rafael Brunetto's resonant baritone voice rang out with freshness and vitality in Brown October Ale, and he acted the role convincingly. Robert Carlson, with his rich, ringing bass voice vitalized the two songs It Takes Nine Taylors to Make One Man and The Armorer's Song, bringing down the house with demands for encores.

Nona Campbell was at her best in the role of Alan-A-Dale. Her voice gains constantly in warmth and purity and her excellent interpretation of O Promise Me was one of the outstanding features of the production. She looked handsome and quite at ease in her picturesque costume and acted with decision and conviction, bringing considerable vitality into the role. Lillian Glaser's always delightful soprano voice had ample opportunity to assert itself, securing for the singer salvos of applause and insistent demands for encores. In addition to her many vocal advantages Miss Glaser's attractiveness was apparent throughout the opera and she deported herself with grace and ease. Lavinia Wynn as Anabelle added much to the attractiveness of the production, looking as pretty as ever and moving about with quicksilver-like impetuosity investing the part with that tantalizing mischievousness which forms its most attractive phase. Edna Malone charmed her audiences with her irresistible terpsichorean bit of dancing entitled The Bunny Dance.

There were two new additions to the cast. Bessie Tannehill, an excellent character impersonator, formerly with the Tivoli Opera House, whose Dame Durden was realistic to the highest degree, and Carl Vinther, who as Guy of Gisbourne obtained an excellent idea of the English fob. George Kunkel rendered the role of Friar Tuck with fine unctiousness, while Ferris Hartman as the Sheriff of Nottingham essayed one of the very best roles of his excellent repertoire. Mr. Hartman combines dignity with comedy without degenerating into buffoonery, and recures therefore little bits of refined humor which arouse his audiences to spontaneous mirth. One of the funniest things we have ever witnessed on the stage is Mr. Hartman's tipsy scene in the second act. He also sings his solos with an emphasis and clearness of diction that softens the lack of tone color in his voice.

Paul Steindorff conducted orchestra and chorus in exemplary fashion, while costumes and scenery were a delight to the eye, the opening of the second never failing to receive a big hand. It was in every way a most enjoyable performance and well worthy the record attendance it had. And now for the Toymaker next week.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, December 16, 1922.—Music will play the part of "Lady Bountiful" this week and bring Christmas cheer to many poor children, thanks to the united efforts of the Music Trades Association of Southern California, E. T. Tucker, president, and prominent Los Angeles artists who made Saturday afternoon's Christmas Benefit Concert at Philharmonic Auditorium a financial and artistic success. Though actual attendance might have been better in view of the lovely program, yet ticket sales will bring the fund close to the five thousand dollar mark, especially as all expenses of the concert will be borne by the local music merchants. Merry melodies from Herb Wiedoeft's Orchestra, participating through courtesy of Manager Wm. Kriester of the Cinerella Roof Garden, introduced the program.

Clifford Lott, the distinguished baritone, opened the solo events with a group of songs, finely voiced and enforced with depth of interpretation. Flora Myers Engel, the lovely soprano, who is heard but too little, delighted her hearers with a Verdi aria. Chamber music was then represented, notably by the well known Zoelner Quartet. Brahms van den Berg, piano virtuoso par excellence, revealed his key-board prowess as of old. Much pleasure was afforded through the appearance of The Woman's Lyric Club, J. R. Poulin, conductor, Mrs. M. Hennion Robinson, accompanist, Miss Annis Stockton Howell, soprano, and Miss Eleanor Lee, contralto, as soloists. This club, Mrs. W. F. Goodfellow, president, never fails to co-operate in a civic cause.

Calmon Luboviski's violin then throbbed its way into the hearts of his listeners. He was followed by Estelle Heart-Dreyfus, the contralto, noted for her artistic folksong characterizations. Dr. Ray Hastings, the well known organist then shared his art. John Smallman, baritone, and one of our most gifted singers won with Cadman's beautiful song. The West, succeeded by the famous composer himself who rendered two of his piano compositions. Clever little Tommy Wondor, Dorothy Dilly and a corps de ballet from Ernest Belcher's Celeste School of Dancing brought the program to a pleasing climax.

Blanche Rogers Lott, Mrs. Guy Bush, Mrs. M. Hennion Robinson, Grace Andrews and Lorna Grege served as accompanists. Arrangements were in charge of the following committee from the Music Trades Association: Frank L. Crannis, chairman, John Boothie, George Barnes, E. T. Tucker, H. C. Braden, Ben Platt, H. L. Nolder.

Owing to the recent demise of Mrs. Michael J. Connell, first vice-president of the Board of Directors of the Philharmonic Orchestra, a change of the executive board was made at the last meeting of the directors. Mrs. Michael J. Connell was elected honorary vice-president. Mrs. Robert L. Rogers was made first vice-president, Mrs. Eugene O. Laughlin, second vice-president, Mrs. L. S. Montgomery, third vice-president.

Grace Wood Jess, so well liked for her art and folk song recitals in period-costumes, has sung her fifth program before the Santa Monica Woman's Bay Club, and to all extent with greater acclaim even than before. The program included a group of request numbers, then Spanish, French and Russian songs. Two of the selections were arranged by Gertrude Ross, the noted Los Angeles composer, and Mme. Jess' accompanist, Carey E. McAfee. The Hollywood Woman's Club has re-engaged Mme. Jess, and there will be no more appearances before the Dominant Club and in Glendale this month. Mme. Jess has discovered an old Spanish lady who is living here and who apparently is a store house of old Spanish songs as they were sung in the home-country and here. Mme. Jess is recording as many of them as time and patience of the old lady will allow, and will present them in her new programs, several of which she is now arranging.

Anna Priscilla Risher, whose compositions, vocal (solo and choral), piano and chamber music, are meeting with nation-wide acclaim has been paid a distinct tribute by her publishers, the Arthur P. Schmidt Company, who for the second time have offered her a seven-year contract on all her compositions. Miss Risher, who as third vice-president of the Wa-Van Club, is also head of committee for resident and American composers, is also chairman of the contest for a lyric poem, for which the Wa-Van Club has offered a prize. The poem will then be submitted to resident composers who are members of the club, which include many of our best artists among their members.

Ann Thompson, the gifted pianiste, who is always ready to give her services, was the feature-artist at the Arthur Fuller Benefit concert, where her brilliant playing won her rich plaudits.

Enthusiastic reports are reaching Los Angeles from Santa Barbara about a most delightful program given by Estelle Heart-Dreyfus, the widely-admired contralto, and Emile Ferir, the eminent solo-violinist of the Philharmonic Orchestra. The program offered was: Salvation of the Dawn (Frederick Stevenson), Mrs. Dreyfus and Emile Ferir; Favorite Songs—(a) I will give you the keys of Heaven, (b) Flow gently sweet Afton, (c) Last Night (Kjerulf), (d) I passed by your window (Braehoe), (e) A caravan from China comes (McManus),



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Mr. Cadman, one of America's foremost composers, has just returned from an extensive tour of the East and is booked for numerous appearances in California during January. In all his concert and studio work, Mr. Cadman uses "The Piano of the Masters,"

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Mrs. Dreyfus; Viola Soli—(a) Sinfonia (J. S. Bach), (b) Ballade (F. Schubert), (c) Capriccio (Kreutzer), Mr. Ferir; Russian Songs—(a) Russian Barge Song, (b) My Native Land (Gretchaninoff), (c) The Soldier's Bride (Rachmaninoff), (d) Hopak (Moussorgsky), Mrs. Dreyfus; Viola Soli—(a) Spring Song (E. Ferir), (b) Serenade (Fierne), (c) Danse (E. Ferir), Mr. Ferir; Spanish Songs—(a) The Earth creates all, (b) Cradle (Calaco), (c) Carmela (Arr. by Gertrude Ross), (d) Habanera (Romero), (e) Sevillanas (Rasoul Laparro), Mrs. Dreyfus; Granadinas (Callejo), Mrs. Dreyfus and Emile Ferir.

Louis Graveure, the famous baritone, sang here before a sold-out house. Many people could not get tickets. The popular artist had to give many encores. He is singing twelve concerts in the booking territory of Manager Behymer and practically all of them will be before capacity houses.

Dr. Ray Hastings, the well known organist of Philharmonic Auditorium, has been concertizing extensively in Southern California towns. As a teacher, Dr. Hastings, too, is successful. One of our younger organists, who studied with him, Miss Virginia C. Cox, is now being featured as principal organist at the Superba theatre, where her telling improvisations and wide repertoire are winning her much favorable comment.

Operatic excerpts from Aida, Lakme, Cavalleria Rusticana, Faust and La Boheme were sung with fine professional regard for vocal detail, musical interpretation and acting by artist-pupils of Charles Bowes, one of our foremost voice teachers in the West. It speaks well for the work of this musician that he can present in this manner an entire program, which, by the way, was given as a regular club event before the Friday Morning Club, members of this prominent organization filling the Morocco Theatre to the last seat, while many had to be turned away. There usually is a good reason if a teacher can present no less than ten young singers, every one of them decidedly gifted, several of distinctly promising. The young artists were Frances Lewis, Cordelia Story, Gemma Casaretta, Annette Harvey, Vera Esmy, Mabel Heine, Ted Harvey and Corinne Harris. Several of the selections offered entire scenes in costume, with indicative stage settings. The singers did convincing work, both in solos and duets, Mrs. Ruth Bowes assisting at the piano. To Mrs. Bowes also must go credit for the becoming acting and poise displayed, while Mr. Bowes may well be proud of the good tone-production and clear enunciation of his pupils. In conclusion, he is a teacher who does not turn upon the public half finished pupils, hence the performance was largely free from the dismaying experiences one encounters so often at pupils' programs.

Raymond Harmon, gifted Los Angeles tenor, was the much applauded soloist with the Fresno Male Chorus, when he delighted his audience with two excellently sung groups of songs and several encores, besides several solos with the chorus. Engagements filled with equal success by Mr. Harmon include a concert in Yuma, Arizona, Hollywood Opera Club (twice), L. A. Commercial Board Luncheon, L. A. Bahai Assembly, outdoor opera performance of Robin Hood, Three Arts Club, Dominant Club, Sopranoist Club, in the Messiah performance of the Chimes Club, Pasadena, also with the Monrovia Choral Club. Next month's bookings include a third engagement before the Hollywood Opera Club (Rigoletto), Friday Morning Club, with the L. A. Quartet in Pasadena, and two recitals in Long Beach and Hollywood. Mr. Harmon is also busy teaching here and in Pasadena.

Abbie Norton Jamison and her two assistant teachers were the recipients of sincere congratulations after a recital, given by thirty of their younger pupils. The

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budding musicians did not only gratifying work, but they showed clearly the influence of excellent training, as well as of the refining influence which is so essential a quality no one can fail to appreciate who has the privilege of coming into contact with Mrs. Jamison. A genuine sensation was the playing of four and a half year old Richard Condit, who also accompanied his sister Elizabeth. They are the children of A. Rae Condit, a member of Barker Bros.' musical staff and noted as a Community Sing Director. Mrs. Condit is a prominent member of the Woman's Lyric Club. More engagements than in previous seasons keep the Jamison Singing Quartet busy. It is one of the best ensembles in the West, thanks to the directorship of Mrs. Jamison.

Program announcements from the Philharmonic Orchestra, Walter Henry Rothwell, conductor, offer for the symphony concerts of December 29-30 the third symphony of Mendelssohn (Scotti) in A minor, further The Isle of Del by Rachmaninoff, and the Swedish Rhapsody Midsummarkvaka (Midsummer Festival) by Alfvén. Charles Hackett, the Metropolitan Opera House tenor, one of the finest vocalists before the public, will be soloist in the arias of Azrael from Debussy's L'Enfant Prodigue, and Il mio Tesoro from Don Giovanni by Mozart. Alice Forsyth Mosher, lyric soprano, formerly of Denver, now residing here, will be the soloist January 7th, the next Popular Sunday afternoon concert.

Musical Los Angeles will enjoy two unique recitals January 3 and 6 when the Ukrainian National Chorus, for the past three years the musical sensation of Europe and eastern cities in this country, will make their Pacific Coast debut at Philharmonic Auditorium under the management of L. E. Behymer. Folk and art songs of the Ukrainian people and from Russia form the two programs, both of them different. The chorus is under the direction of Alexander Koshetz, Ukrainian composer-conductor, the scion of a noble Cossack family, masters the tonal pegasus as his ancestors' their steeds.

Both choral and solo numbers are included in the two programs, the latter featuring particularly Oda Shlidskaja, from the former Imperial Opera of Moscow, and Mme. Milva Koshetz. Both have been considered as ranking among the loveliest sopranos before the public.

Max Rabinoff, the eminent impresario, who won prestige by such managerial feats as the introduction of Anna Pavlova to the American public, well-remembered also for his regime of the Boston Opera Co., is sponsoring the American tour of the Ukrainian Chorus. This very fact permits anticipation of a great musical pleasure. Rabinoff, true to his managerial ideals, has equipped the ensemble, numbering forty men and women with lovely old Ukrainian costumes, which afford a picturesque picture and a characteristic setting for the music.

At the California Theatre charming diversity of program marks the triple-schedule of daily concerts at the California Theatre during the coming week.

Elinor has chosen Offenbach's catchy overture Orpheus in Hades as his opening selection. His second number is specially interesting as it pretexts Dvorak's Humoresque in a novel arrangement, with the lovely Way Down Upon the Swanee River as a counter-melody. This clever arrangement is by Conductor Elinor and offers the California Theatre Concert Orchestra opportunity for skillful playing.

Around the Christmas Tree is the title of the closing orchestral phantasy which needs little comment.

Henrietta Spader, formerly associated with L. E. Behymer's staff, is now the representative for the Ukrainian National Chorus which is on a transcontinental American concert tour under the direction of Max Rabinoff, the noted impresario. Miss Spader is glad to be on the Coast and is renewing many old friendships dating back to her activities with the Behymer office.

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BY ROSALIE HOUSMAN

NEW YORK, December 13.--There may be talk of projecting one's astral body anywhere you desire, and surely the New York critics should avail themselves of the lesson. When there are some Sundays as crowded as last week's (Dec. 3) it becomes almost a necessity. Up at Carnegie Hall, Rachmaninoff was playing (divinely I was told by all who were there, Ernest Schelling played Paderewski's Piano concerto at Aeolian Hall, with the composer present, and from the papers, I saw that it was a personal triumph for both artist and composer. But as it happened, I chose to hear Jacques Thibaud, the French violinist whose return to our concert platform this was. And in spite of the competition, I know I made a good choice. His playing has all the precision and finesse one has become accustomed to in the French violinists, yet it has something more than is national. It has not the passionate heat of some of the younger Russians, but it has a sympathetic undercurrent, which reaches one's inner appreciation, and his rhythmic qualities are so subtle that it is but the background of a perfect etching. Among the things he played were Verrucini's E minor sonata, which has a heavenly minuet, the old war horse, the Bruch G minor concerto, and a fantasia by Hue, which was a compact and well written piece of music, strongly influenced by Franck. There were smaller things, among them let me specially comment on the pure quality of the harmonics in the Kreisler arrangement of the Hymn to the Sun.

Two women gave me the big vocal thrill during this past week, one was Sigrid Onegin, who made her concert debut at Carnegie Hall Wednesday, the sixth, and the other was the ever delightful Elena Gerhardt, who gave the cycle of the Schubert Winterreise complete at the Town Hall on Saturday night, Dec. 9th. There is no question of comparison in bracketing these names. Miss Onegin is a dramatic contralto, with a voice whose rich texture shows many varied colors, and at all times the golden thread of pure beauty running through it. In her Schubert and Brahms one heard superbly dramatic interpretations, subtly aided by an expressive face, and great personal charm. She included a number of American songs on her program, far better representative of our country's composers than the foreign artist usually chooses. Let us hope that she will continue this policy in her other recitals, which she surely will give after the great success of this first occasion.

The newly organized American Guild, of whose members and their work I have written at length, gave the second of their private concerts at the East 53rd street branch of the Public Library, thanks to the courtesy of Miss Lawton, in charge of the Music section. There was a large and interested audience, who heard a representative and interesting program, well performed. Miss Bauer found an ideal interpreter for her songs in our own Fernanda Pratt, just returned from the West, and both the artist and composer were repeatedly applauded. Blair Fairchild, who lives in Paris was present to hear a well read performance of his violin sonata by Sacha Jacobson, and Mrs. Frederick Jacob. The music has been influenced by the French idiom, yet is nevertheless a sincere and well constructed work of art, and one of which we are nationally proud. Some smaller clarinet pieces of Chalmers Clifton, played by the composer and Langenus, were excellent examples of a rising talent, from whom we should expect much. The Guild gives its first public concert at Town Hall in January.

At the Opera, Loreley de Catalani gave Mme. Alda a splendid opportunity. The opera itself is not musically of great merit. Chaliapin packed the house with his third masterly performance of Boris, truly an unforgettable performance, rich in color and vital in musical values. Among other performances were repeats, Boris in Traviata, the first all German Parsival in several seasons which brought the newer German men into the cast--and next week's prospectus includes the French Thais with Jeritta.

Paderewski's performance of the Emperor concerto of Beethoven was the symphonic high light, and the papers all agree that it was not only a masterly performance worthy of the pianist's greatness, but that it showed his deeper insights into many inexpressible things. It was fitting that he chose it, and his personal triumph was great.

The Winterreise of which I spoke, was a perfectly glorious performance, one of those events which utterly disarm criticism. Miss Gerhardt's deep sympathy and appreciation of the many lovely beauties in Schubert's music made a deep impression on the large audience, and her simple sincerity brought her into intimate communion with all her auditors. Coenraad Bos at the piano shared the responsibilities of the program and merited the applause which Miss Gerhardt shared, so modestly with him. At the end of the recital, she graciously added a number of other Schubert songs to her audience's keen delight.

Shirley Walker, managing director of Sherman, Clay & Co., was recently elected President of the San Francisco Advertising Club. During the last two years Mr. Walker served as director of that organization and has been chairman of the San Francisco Better Business Bureau. Mr. Walker is one of the most energetic and most conscientious men associated with the music trade and his activities in connection with high class advertising have been of incalculable value to the trade and the profession.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any questions relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musical Review, Room 801 Kohler & Chase Building, San Francisco.

1. What is meant by the wolf? B. K.
Any dissonance or harshness due to imperfection in the tuning or manufacture of an instrument.

2. What has Dukas written besides "The Sorcerer's Apprentice"? L. D.
Overtures, "Lear," "Goetz von Berlichingen," "Polyeucte"; a symphony; and an opera, "Ariane et Barbe-Bleue."

3. What does the opus number of a composition signify and why does not every composition have one? J. H.

The opus number of a composition stands for the order of its publication. Many inaccuracies in numbering occur, however, so that one can by no means be sure that the opus number is really the number of the work in the order of publication. The greatest convenience of an opus number is its use as a mark of identification; for it is sufficient, together with the composer's name, to identify any work, the title being unnecessary. The system of opus numbering was not fully established until Beethoven's time; so most music preceding his era is without numbers.

4. When was the Metropolitan Opera House in New York opened? J. M.
October 22nd, 1883.

5. Who founded the Paris Conservatoire? D. E. F.
It was established by the National Convention in 1795. Its first suggestion was due to a horn player named Rodolphe.

THE WHITMARK BLACK AND WHITE SERIES

Over twenty years The Whitmark Black and White Series has been well known in the music profession, and has always been identified with the better kind of melody song and ballad. However, until recently, the name, The Whitmark Black and White Series, has merely been a universally recognized slogan, but it is now officially registered as a trade mark, for the United States Patent Office has satisfactorily disposed of all the objections and opposition that there were to its use as a trade mark for this series. In their original application to trade mark this slogan, M. Whitmark & Sons were faced with what is officially known as interference. The opposition came from a chemical manufacturing concern in the south. There was also another interference from Cincinnati. Both of these concerns claimed the right to use the slogan, Black and White, as a trade mark if they so desired, but in the end one of them joined M. Whitmark & Sons in protecting M. Whitmark & Sons' rights in this trade name. It was necessary, however, to engage counsel in Washington, and after several delays the case came up for adjudication before the Patent Office, and now the application for trade mark has been allowed, and under date of December 12, 1922, official registration in favor of the Whitmark Black and White Series was granted. The entire music trade will rejoice at this happy and wholly appropriate conclusion of the case, for the Whitmark Black and White Series has been so long a recognized name in the trade, that it is only right it should now be officially perpetuated and protected to the advantage not only of Whitmarks, but also the dealers who handle this music, and as well, to the advantage of the artists who know at once the kind of music that they will find when it is published under this trade mark.

FRANCES DWIGHT WOODBRIDGE PLEASES

A packed house enthusiastically greeted Frances Dwight Woodbridge, lyric soprano, at the Fairmont Hotel Monday evening, where she gave a very creditable song Recital, assisted by Walter Frank Wenzel, accomplished pianist and accompanist. Miss Woodbridge was a vision of loveliness in a handsome gown of gold and blue and Mr. Wenzel, tall and handsome, completed the picture.

As a little innovation, Miss Woodbridge gave a short explanatory talk before each number that she sang, making them doubly interesting. She possesses a high lyric soprano voice, of clarity and beauty. With these two attributes she combines 50 per cent artistic interpretation and 50 per cent personality, and by the tremendous amount of applause she received from an audience made up of strangers to her, one could easily see she was highly successful, having to respond to numerous encores. For her last group of songs she donned a handsome Chinese costume and sang in a truly artistic manner a group of Chinese Mother Goose Rhymes by Crist. Walter Frank Wenzel aided sustained the young singer with his artistic accompaniments and also delighted the audience with a group of piano solos, which he played with delicate taste and fast.

Madame Stella Raymond-Vought, concert manager, deserves much credit for the splendid manner in which she presented Miss Woodbridge and Mr. Wenzel and it is greatly due to her untiring efforts that the recital of these two artists was such a splendid success. Miss Woodbridge, who came to San Francisco from St. Louis a month ago, has signified her intention of remaining here and has opened a studio for teaching voice at 545 Sutter St., Studio 306.

The program interpreted on this occasion was as follows: Soprano Solos—"Shepherd" Thy Demeanor Vary (Brown), Mary of Alendale (Hook), The Night-

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Ingale (Kentucky Mountain Folk Song), Spring (Henschel), Frances Dwight Woodbridge, Walter Frank Wenzel at the piano; Soprano Solos—"By the Window" (Tschakowsky), Eastern Romance (Rimsky-Korsakoff), Come, Child, Beside Me (Bleichmann), Le Papillon (Fauré), Chanson de Florian (Godard), Frances Dwight Woodbridge, Walter Frank Wenzel at the piano; Piano Solos—Nocturne B Major (Chopin), Gavotte (Gluck-Brahms), Nocturne F Major (Schumann), Walter Frank Wenzel; Soprano Solos—Chinese Mother Goose Rhymes (Crist), Frances Dwight Woodbridge, Walter Frank Wenzel at the piano; Soprano Solos—At the Spinning Wheel (Saar), Mountainia (Buzzi-Peccia), There are Fairies at the Bottom of our Garden (Lehmann), Mornin' on ze Bayou (Strickland).

DECLASSEE AT THE ALCAZAR

Nana Bryant, a distinguished actress, who has the reputation of the best leading woman in America, will appear in that capacity for the first time in San Francisco at the Alcazar Theatre, beginning next Sunday matinee, December 24th.

As a medium for introducing Miss Bryant to local theatre goers, Mr. Thomas Wilkes has succeeded in obtaining the right to present Declassee, Ethel Barrymore's tremendous triumph of last season. It was produced here in the summer and ran to crowded houses for three solid weeks. As Lady Helen Haden, in this classic of the stage, Miss Bryant will have the best role of her career, and one which shall put her on her metal, following, as she must, in the footsteps of her distinguished predecessor.

Miss Bryant comes here from the Majestic Theatre, Los Angeles, where she has filled a long engagement. She has also been leading woman in Seattle, Portland, Denver and other cities and appeared with Henry Miller on tour. Declassee was written by Zoe Akins, and is a play of absorbing interest and tense action and should prove of special interest to the Alcazar clientele.

Supporting Miss Bryant in the leading male role will be Dudley Ayres, and the cast will include Jerome Sheldon, George Knowlton, Hedwig Helen, Netta Sunderland, Harry Leland, Emmett Vogan, Hugh Knox, Katherine Cook, Ella Pembroke, Hope Drown, Norman P. Feusier, Ancyn T. McNulty and Homer L. Willits. There will be a special matinee Christmas Day, Monday, December 25th.

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This week the Alcazar is enjoying good patronage with J. Hartley Manners' great comedy success, The House Next Door.

HILGER SISTERS AT HOLY NAMES COLLEGE

The excellent Hilger Sisters—Elsa, cellist, Maria, violinist; Greta, pianist—who have been heard here on several occasions, and who have made a splendid impression, because of their unquestionable artistry and musicianship, gave the following program at the College of the Holy Names, Lake Merritt, Oakland, on Friday evening, December 15th, again arousing well merited enthusiasm because of their exceptional artistic merit: Trio B flat (Beethoven), Greta, Maria and Elsa Hilger; Andante (Padre Martini), Spanish Dance (Popper), Allegro (Haydn), Elsa Hilger; Devil's Trill—Sonata (Tartini-Kreisler), Maria Hilger; Witch's Dance (Paganini-Hilger), Elsa Hilger.

This event represents the most recent of the series of programs presented annually by the Holy Names School of Music. It also was the first concert given in Oakland by the Hilger Sisters and attracted a very large audience to the handsome and spacious Auditorium of the Holy Names College. Again these brilliant young musicians demonstrated the results of their fine training under some of the world's foremost pedagogues and the program was presented in a manner to conform to the highest artistic ideals. These splendidly equipped young artists are certainly a remarkable addition to the Bay region's musical colony.

PEOPLES' SYMPHONY ORCHESTRA CONCERTS

The activities of the Peoples' Symphony Orchestra, which have ceased for the holiday period, will be resumed early in the new year, Alexander Salsavsky, Conductor, having arranged for the third Educational Concert to take place at the Scottish Rite Auditorium Friday night, January 5th.

For this occasion Mr. Salsavsky has selected Concert Master William Larai and Miss Modesta Mortensen, of his first violin section, as his soloists. They will give, with orchestral accompaniment, the Bach Concerto for Two Violins. The other numbers on the program will be the Dvorak Symphony "From the New World," and the waltz "Southern Roses" of Johann Strauss.

Miss Leone Nesbit, head of the piano department of the Jenkins School of Music of Oakland, presented a few artist pupils in a piano recital at 2523 Gough St., San Francisco, on Sunday evening, December 3rd. The following program was presented in a manner to reveal the careful training of the teacher and the natural adaptability of the students: Concerto G Minor (Mendelssohn), Miss Dorothy Grantvett; Miss Nesbit at second piano; (a) Novelette (MacDowell), (b) Arabesque (Leshchitzky), Miss Gladys Bostwick; Capriccio (Schutt), Miss Evelyn Hahn; Prelude G Minor (Rachmaninoff), Miss Mary Bonar; Scherzo, C Sharp Minor (Chopin), Miss Rosemond Gilmour; Polonaise, E Major (Liszt), Miss Mary Healy.

AN INNOVATION IN MUSICAL ACTIVITIES

An innovation in the activities of the musical world is the appointment as directors of the American Theatre Orchestra in Oakland by two of our best known Pacific Coast musicians—Carol Weston, violinist, and Phyllida Ashley, pianist. It is the first time in the history of the West that a woman has wielded a baton over any theatre orchestra, and it is the aim of these two young artists to synchronize the best of music with the dramatic action of the picture, and as an example of their musical taste and ability are this week including in their musical adaptation of the feature picture the C minor Quartet of Beethoven, the Paderewski Sonata, The Rhenish Overture by Wagner, the Stradella Overture by Flotow and other musical classics. The principal feature of this orchestra is the evening concert at which Miss Weston and Miss Ashley aim to offer numbers of the greatest musical distinction, the program to be changed weekly, and to include solos by both musicians.

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Another large audience assembled at Scottish Rite Auditorium on Tuesday evening, December 5th, when the People's Symphony Orchestra, under the direction of Alexander Saslavsky, gave the second of a series of educational concerts. The feature of the program was Alice Frisca's first appearance in concert since her return from Europe where she scored a series of artistic triumphs in France and England, and also in New York upon her arrival in this country. Miss Frisca played Concerto for pianoforte No. 1 E flat major in a manner that revealed many improvements in her playing. Although always naturally talented, and being trained originally by Pierre Doulillet in a manner to accentuate her foremost musical traits, she has grown in authority and assurance. She also added to her fluent technique a very decided taste in phrasing and coloring.

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VOL. XLIII. No. 13

SAN FRANCISCO, SATURDAY, DECEMBER 30, 1922.

PRICE 10 CENTS

Interesting Notes of Holiday Activities

Star of the Sea Church, Geary St. and Eighth Ave., was the scene of enjoyable Christmas services consisting of Solemn High Mass at Midnight Christmas Eve. An augmented choir, assisted by String Quartet, sang Mozart's First Mass in C. Organ numbers included Christmas in Sicily by Yon and Prelude—Pastorale by Yon. The personnel of the choir was: Sopranos—Miss Mildred Erikson and Mrs. Anne Erikson Stoll; altos—Mrs. Margaret Jarman Cheeseman and Mrs. Frank Scully; tenors—J. Greenwell and Wm. M. Smith; basses—Emanuel Rosenthal and R. E. Davis. Mrs. Elvira Gomes Zink is organist and choir director of Star of the Sea Church.

Rudy Seiger, the capable and successful young orchestra director and violinist, is meeting with continued success at the Fairmont Hotel and his lobby concerts are among the most popular events of this nature in the city. His programs are always compiled with fine judgment as to the taste of the public and also as to the better quality of compositions. He gives concerts during dinner time at the Venetian Dining Room and in the main lobby at 8:30 every evening. The large and enthusiastic audiences that attend these events are ample evidence of the excellence of the music rendered by an orchestra of specially fine musicians. An exceptionally worthy program was presented under the direction of Mr. Seiger in the Venetian Dining Room and in the lobby on Christmas Eve, and the same was as follows: Selections from Cavalleria Rusticana (Mascagni); Valse Piquée (Lehar); Christmas Songs. Selections from The Chocolate Soldier (Oscar Strauss). Lobby at 8:30 p. m. Selections from Hansel and Gretel (Humperdinck); Violin Solo, Ava Maria (Gounod), Rudy Seiger; March of a Marionette (Gounod); Fantasia sur L'Opera Thais (Massenet); Babes in Toyland (Victor Herbert); Noel (Adam); Violin Solo, Holy Night (Traditional), Rudy Seiger; The Bells of St. Mary's (Adam), (Chime effect on piano played by J. Chandler Smith).

David Scheetz Craig, Editor of Music and Musicians of Seattle, spent the pre-holiday season in California. Some of the time he was in Los Angeles, and the rest he spent in San Francisco. While here Mr. Craig was entertained by many of his friends and enjoyed himself thoroughly. He was a guest at the Christmas dinner of the Musicians' Club and also at the Woman's Athletic Club. On the former occasion he was entertained by the editor of the Pacific Coast Musical Review and at the latter by Mme. Rose Florence who had prepared a private dinner party. Mr. Craig is doing an excellent work in the Northwest and the musical people there owe him much for aiding in the advancement of music.

Ferris Hartman, Paul Steindorff and some of the principal artists of the Hartman-Steindorff Opera Co. were guests of honor at the Luncheon of the Down Town Association in the Italian Room of the St. Francis Hotel on Thursday, November 23rd. The attendance proved a very large one, every chair being occupied and there was great enthusiasm. The occasion was to give the Down Town Association an opportunity to show their approval of the endeavor of Hartman and Steindorff to restore San Francisco's prestige as America's only permanent home for light opera, a cause which is deserving of everybody's hearty appreciation. Ferris Hartman told some of his irresistibly clever stories, Paul Steindorff played the accompaniments to the solos of John Van, tenor, Lillian Glaser, prima donna soprano, and Lavinia Wynn, prima donna soubrette. Tom Dillon was the chairman of the day. The slogan of the Down Town Association is "Make San Francisco Grow to 1,000,000 in 1930."

Olive Richardson, the delightful young operatic soprano, left for New York last week in response to a wire from Mr. Knoch, the operatic conductor, who was here last season with the San Carlo Grand Opera Co., and who is now conductor of the Italian Opera Co., recently organized by Andreas Dippel of Metropolitan Opera House fame. She has been engaged to become a member of the company and undoubtedly will prove a success inasmuch as her voice and personality will carry her victoriously through the first stages of her career.

Mme. Rose Florence, the excellent mezzo soprano, gave a concert at the Cornish School in Seattle on Monday evening, December 4th, and as usual scored a brilliant success. Her program included works by Lotti, Gluck, Schubert, Schumann, Duparc, Hue, Chausson, De Falla, Carpenter, Horn, Strickland and Valverde. There was a large audience which gave expression to its appreciation by frequent and spontaneous outbursts of approval.

Anna Schulman, the delightful California pianist, has established for herself an enviable reputation in New York. She accompanies occasionally some of the distinguished artists, appears in prominent concerts and has a large class of successful students. Mrs. Schulman has many friends in Los Angeles and San Francisco who will be very glad to hear of her well merited success and who will wish her continued advancement and prosperity.

Mills College presented Frederick M. Biggerstaff, pianist, and Luther M. Marchant, baritone, in a recital at Alumnae Hall on Wednesday evening, December 6th. A large and enthusiastic audience thoroughly enjoyed the following artistically interpreted program: Per la gloria (Bononcini), Gia il sole dal Gange (Scarlatti), Passing By (Purcell), In the Merry Month of May (Old English Arr. by Bruno Huhn), Mr. Marchant; Sonata Appassionata (Beethoven), Mr. Biggerstaff; Jardin d'Amour (Emile Vuillermoz), Le Mirroir (Gustave Ferrar), J'ai pleuré un Reve (Georges Hue), Come We'll Wander (Peter Cornelius), Mr. Marchant; Barcarole F Sharp Major (Liadov), Joyous Isle (Debussy), Scherzo B Minor (Chopin), Mr. Biggerstaff; Bendeneer's Stream (Old Irish, Arr. by Gatty), In the Boat (Grieg), A Khaki Lad (Florence Aylward), Cargoes (Tom Dobson), Mr. Marchant; March Militaire (Schubert-Taussig), Mr. Biggerstaff.

The De Vally Opera Institute gave an unusually interesting and enjoyable Christmas program on Saturday

evening, December 23d. The program consisted exclusively of compositions symbolic of the holiday season and a large number of invited guests were present at 2201 Scott Street to listen to these excellently rendered numbers: Chiming of Bells, announcing the hour set for the program while the Choristers were singing Adeste Fideles; Nazareth (Gounod), English words by Henry E. Chorley (William Kincaid); The Messiah (Handel), Recitative for Soprano and Aria: Come unto him all ye that labor, Beulah Jean Pollok; Christmas Oratorio (Bach), Aria: Prepare Thyself, Zion, Elsie Ingham; Noel of the Eighteenth Century (Gevaert), English version by M. Louise Baum, by the Choristers; Sancta Maria, Hymn (Faure), Kathleen Hall; Cantique de Noel (Adolphe Adam), Edward G. McKenna; Silent Night (Michael Haydn), By the Choristers; The choristers included: Mesdames Madge De Witt, Beatrice V. Dowd, Kathleen Hall, Elsie Ingham, Beulah Jean Pollok; Messrs. Theodore Gebhardt, William Kincaid, Charles E. Mainwaring, Edward G. McKenna, Ward McSweeney, Henry E. Reed, H. E. Richard; Accompanist, Sally Osborn; Organist, Charles A. Quitzw.

Miss Elizabeth Westgate, the well known critic, organist, pianist, choir director and pedagogue residing in Alameda and representing the Pacific Coast Musical Review in the transbay cities decided to have a Thanksgiving vacation and closed her studio for a few days late in November. So our readers no doubt missed the interesting Oakland letters which will be resumed next week. Miss Westgate has been strenuously busy of late not only with her own studio work, but with duties at one of the prominent music schools—that she earned her few days of rest. Miss Westgate is very active during the season and the present one seems to overshadow preceding ones in continued occupation.



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TWENTY-SECOND YEAR

NEW YEAR RESOLUTIONS

During this period of the year it is customary to ponder over the ways and means to better conditions either in one's own walk of life or in the community wherein one may reside. And since there is always room for betterment, there are always numerous opportunities to decide upon a course of action and stick to the decision. There are many ways of improving musical conditions in San Francisco and California in general, and we hardly have sufficient space at our command to do justice to every part of our musical life requiring improvement. The Pacific Coast Musical Review, during the course of the rest of this season, intends to concentrate its energy upon two or three phases of our musical activities requiring special attention in the matter of attaining much needed improvement.

First among these is a better understanding of the public's attitude toward our symphony concerts under the direction of Alfred Hertz and a more intimate association between the general musical public and those who claim to be public spirited enough to assist such public in the enjoyment of the best form of music. Some of our public spirited citizens seem to consider themselves philanthropists only when they can have their own way. As a matter of fact a public spirited citizen is he who unselfishly is willing to volunteer his assistance in a worthy cause without any conditions whatever. The only means that prove really beneficial to the public at large in the matter of musical educational problems are represented in an endeavor to add to the pleasure and happiness of the public by helping to secure for it that enjoyment and that artistic entertainment that causes it most satisfaction. Hence the Pacific Coast Musical Review will as quickly as possible bring its campaign to ascertain public opinion regarding the continuation of Alfred Hertz as Symphony Conductor to a satisfactory conclusion.

Furthermore we feel that really competent resident artists who have won distinction in the musical world do not have sufficient opportunities to be heard in concert, either before music clubs or the public in general. It is our firm intention to do everything in our power to find a solution for this difficult problem. A number of music clubs have complained to us during last season that they are prevented by musical managers to gratify their wishes in the matter of the engagement of resident artists by being forced to spend more money than their members are willing or able to contribute to the cause. A general campaign among Members of Music Clubs, instead among

officers, will no doubt clear the atmosphere, and the Pacific Coast Musical Review is ready to secure the opinion of the membership of music clubs in California on this subject of resident artists.

Another matter that requires thorough attention is the organization of an Oratorio Society for San Francisco under the direction of a distinguished conductor. This paper has discovered a man competent to cope with the musical end of such an organization; it will now become our aim to find a business manager who is able to secure sufficient financial support by means of active and associate membership to secure a permanent foundation for such a society. This paper never rests until it succeeds in finishing what it starts. The problem of an Oratorio Society is one of these movements that have been started and require completion. Finally it would be well to forget the hatreds engendered by the war, specially insofar as they concern music and musicians, and try to bring all musical activities back to a pre-war basis. We believe these problems are enough to engage our time for a while, and in the spirit of devoting our attention to the solving of these questions we wish our readers a very happy and prosperous New Year.

EDITORIAL ANNOUNCEMENT

Beginning with January 1, 1923, the Los Angeles office of the Pacific Coast Musical Review will be in charge of Sherman Danby, Douglas Building, 257 South Spring Street, (Telephone 820-302). Mr. Danby will be best remembered by our Los Angeles friends by reason of the splendid fight he put up for Mme. Gadsdski in behalf of E. O. Bondeson whose representative he was. Although Mr. Danby is not in the impresario game, he undertook the Gadsdski enterprise purely as a matter of friendship for Mr. Bondeson, and he exhibited such splendid courage and such loyalty and bulldog grit that when Bruno David Ussher sent us his resignation on December 12th, we could not imagine anyone better suited to handle the business affairs of the Pacific Coast Musical Review in Los Angeles than Mr. Danby.

Mr. Danby is at the head of the Los Angeles office of the National Illustrated News Syndicate of Chicago which supplies the leading daily newspapers of this country with special news matter and illustrated articles. He has built up a splendid organization and is assisted by a staff of able young women who have been thoroughly trained in this service. One of these young ladies, Miss Anthea Farnsworth, has had experience as music editor on a daily paper and is thoroughly familiar with musical subjects. She is also a very able writer with a style which will find many admirers among our Los Angeles readers.

Miss Farnsworth is a very intelligent and very energetic young lady whose personality will make an immediate impression upon those who will have cause to become associated with her in this work, and we shall consider it a personal favor if our friends in the Southern metropolis will do all in their power to assist in making the Los Angeles office of the Pacific Coast Musical Review even a greater success than it has been under the regime of Bruno David Ussher during the last two years or more. It is Mr. Danby's intention to increase the scope and size of our Los Angeles department by paying special attention to the affairs by resident artists and teachers. Miss Farnsworth is specially fitted to gather every bit of news that it is possible to get in the community, and she is a believer in constructive work. The policy of the Pacific Coast Musical Review has always been to assist rather than to tear down or destroy. We have never sympathized with any policy that made the editorial department dependent upon the business office. We wish to help everyone in his difficult task to get ahead in this world. And so Mr. Danby and Miss Farnsworth, knowing the policy of the paper, will do all in their power to put the influence of the Pacific Coast Musical Review at the disposal of those who like to enjoy its results.

The Pacific Coast Musical Review parts with Mr. Ussher regretfully, inasmuch as he has helped

us to get into closer touch with musical affairs in the South than we would have been able to do single-handed. Mr. Danby will continue where Mr. Ussher stopped, and we trust our friends will regard Mr. Danby and Miss Farnsworth with the same courtesy and consideration that they extended to Mr. Ussher. The editor will henceforth take a deeper personal interest in Los Angeles than he has been able to do, before Mr. Emerson, our new business manager, became associated with this publication. He will make more frequent trips South and personally review some of the more important musical events. He expects to be in Los Angeles about the middle of January for the opening of Grauman's Metropolitan Theater. He also intends to review a few symphony concerts during this season.

There being several able assistants associated with Mr. Danby the Pacific Coast Musical Review will naturally cover the musical field more thoroughly than one individual was able to do. However, it is necessary that everybody who wishes to have attention paid to his or her activities must notify the Los Angeles office by sending announcements or tickets. In conclusion we wish to repeat that we part on the best of terms with Mr. Ussher who finds his other duties too numerous to continue satisfactorily as representative of this paper, and who has given complete satisfaction with his reviews, his thorough covering of the field, and his honesty of expression in regard to important musical events. We wish to express our most cordial appreciation of the assistance he has given us in making this department so thoroughly representative, and we wish him every possible success in his new field of endeavor.

ALFRED METZGER,

LORING CLUB PRESENTS CHRISTMAS MUSIC

Scottish Rite Auditorium was packed to capacity on Tuesday evening, December 19th, when the Loring Club gave its second concert of the 46th season. The program being given in the proximity of the Holiday Season contained quite a number of Christmas carols which were sung with fine nerve and spirit under the able direction of Wallace A. Sabin. Among these carols were: Three Christmas Carols, (traditional melodies) for chorus of men's voices with accompaniment of strings and piano; Sing Joyously, Adore Him (Old French Carol) Tenor solo and chorus with accompaniment for strings and piano; Four Russian Christmas Carols—Faintly Over the Snow Clad Regions (W. Redko) In a Manger (M. Ipolito Ivanoff), Adoration (P. Tschuenokoff) Glory to God (A. Archangel'sky); The Wassail Song (Traditional Melody) a Carol for chorus of men's voices with accompaniment of strings and piano. All of these carols were sung in fine harmony and with a conviction that appealed strongly to the large audience which demanded encores of several of them. Among the other compositions applicable to Christmas there stood out specially, Carmen Nativae by Wallace A. Sabin, for chorus of men's voices with accompaniment of strings and piano. Mr. Sabin, always an adept in the matter of choral compositions and being successful in effective scoring and pleasing melodic invention, was here again fortunate in sounding emotional depths and the taste of his audience, for he received a genuine ovation at the conclusion of the work which was sung with sincerity and effective mass phrasing. Ring out Wild Bells and Nazareth, both by Gounod, also made an excellent impression upon the audience whose hearty approval was evidence for its enjoyment.

Charles Wakefield Cadman's I Hear a Thrush at Eve, Serenade for men's voices with accompaniment of strings and piano, seemed to have been the most popular of the numbers offered if one may judge from the spontaneity and volume of the applause. It had to be sung again. Let us have a Rose Tree Blooming, an "a capella" men's chorus by Praetorius also proved to be very impressive number showing the Loring Club's fine training in singing without accompaniment. Another enjoyable number was O'er Wood and Dell by Franz Abt, also an "a capella" men's chorus with solo tenor and sung with sprightliness and limpidity.

The soloist of the occasion was Lorna Lachmund, the possessor of an unusually fine lyric soprano voice, and an artist who thoroughly understands how to use the same and how to secure the best effect from a vocal composition. In other words Mrs. Lachmund sings with intelligence. Her selections were: My Sweetheart and I (Mrs. H. H. A. Beach), Solveigs Lied (Grieg), and Spring (Henschel). The first of these three songs demanded considerable coloratura work which the artist negotiated with technical skill and musical intelligence. Indeed the performance was in every way thoroughly musically and worthy of the most enthusiastic endorsement.

The orchestral accompaniments were, as ever, quite adequate, while the piano accompaniments of Benjamin Moore proved to be in accord with the finest musical principles and worthy of the reputation which Mr. Moore has established for himself in this city.

THE TOYMAKER AT THE RIVOLI

By John Whitcomb Nash

I arranged a modest theatre party for Christmas afternoon, and for no particular reason, selected the Rivoli Theater, where Hartman and Steindorff have been holding forth these many weeks. It has been the fashion for us to take the road shows from New York and admit that they were good, whether we really thought so or not, and local productions have been tabooed to such an extent that we have all taken it for granted to be good, it must be imported.

Hartman and Steindorff are offering something far above what we have learned to expect from the New York productions. It is really Light Opera Stock, with no particular star, but a consistently good show. No fuzzy efforts to be up-to-date; no vulgarities or suggestive posturings. Can it be that we are patterning a clean, sane show, or are we just hankering for some of the decencies we associated with our youth and which somehow seem to be out of fashion as a general thing? We were accustomed to something of the type of show that is offered by Hartman and Steindorff a couple of decades since, and it is worthy of note that our tastes seem to respond more to this type than to anything which has been offered in the way of innovation.

I want to be impartial, but here are a few outstanding features which may or may not account for the fact that Hartman and Steindorff have kept their theatre open when others have been closing. First, there is not a vulgar or suggestive line from start to finish. The voices are much better, as a general rule, than those of the traveling shows. There is a respect for the things which our parents respected in the way of order and form, and an absence of strutting and assumed importance which has characterized so many of the traveling stars. Then there is a strict adherence to the story; even though Ferris Hartman—pastmaster of the art of ad libitum that he is—has the customary latitude accorded the comedian, he does not lose sight of the fact that "the play's the thing." It is not my intention to direct unfavorable attention in another direction, but where do we find essentials of stage art in the traveling companies?

Enough has been said but the details of the show could be truthfully expounded at much greater length to its credit and enlargement. The cast includes some really fine vocalists, notably Lillian Glaser, John Vao and Elfrida Steindorff. Rafael Bruetto has an easy grace and a good diction, and if he understood his singing a little better, he would achieve even greater distinction than his very good acting has gained for him. Lavinia Wien possesses much natural ability but needs specific vocal training for operatic work. She carries her role with sincerity and a charming vivacity, and there is no doubt but that every wee girl in the audience hoped to find a doll exactly like her in some future Christmas stocking (the same hope, no doubt, glowing in the hearts of a good proportion of the masculine element of the audience). The premier danseuse, Edna Malone, revealed a fine terpsichorean technique and a subtle gift of pantomime; Nona Campbell has a minor role in "The ToyMaker," but is well known for her splendid contralto voice. The chorus actually sings the harmonies demanded by the score and tries to look the part, no matter what it is doing. In fact the whole company is notably efficient; the scenery and staging are good, the costumes are modest, tasteful and a delight to the eye in coloring. San Francisco music lovers who have not visited the Rivoli should attend at least one performance of this very valuable local musical enterprise.

In time the Hartman-Steindorff Company should bring about a new standard of musical shows, and we certainly need it. Musical people who are attending the Rivoli are doing something practical for the cause of music by supporting this organization, for it is free from the many disgusting side issues which have been parasitical to the art. There is no question that the standard of production may be raised, and in this connection, one thinks of the "Beggars Opera" which was given here about a year ago. Light opera is heavy enough for the average man or woman, and it possesses a power of elevation which is utterly lacking in so many of the so-called musical comedies. If music is to thrive, it must be popular, but it need not be offered in such a form as to be degrading.

The Rivoli stage is cramped and not adapted to large productions (a tremendous handicap), but given a little more time, San Francisco should possess and support a light opera company of truly metropolitan proportions.

One may attend the Rivoli performances and come away, not only without a feeling of degradation, which

is impossible with some of the entertainment offered by our theatres, but also with a feeling of satisfaction in knowing that there are two such men in San Francisco as Mr. Hartman and Mr. Steindorff with sufficient common sense to recognize that theatre-going folk are ready for just such clean, joyous shows as "The ToyMaker."

Gaetano Merola, the distinguished operatic conductor is meeting with brilliant success in Mexico City, where he conducts every performance of a distinguished organization of artists mostly members of the Ravinia Park Opera Co., Chicago, that is to say of the Metropolitan Opera Co. of New York. Among the members of the organization are Alice Gentle and Vicente Ballester, both well known here. Mr. Merola has made an excellent impression, and among the operas he conducted is *Il Tabarro* by Puccini, which was given for the first time in Mexico. El Universal says in part of this performance: "In many ways, the music of *Il Tabarro* rises to the heights of the fourth act of *La Boheme* and in yesterday's performance at the Iris, the orchestration under the direction of Signor Merola was superb. At times no voice was necessary to express the tragedy and suffering embodied in the plot."

Alice Frisca, the successful young California pianist, who recently appeared with such success as soloist of the People's Symphony Orchestra, under the direction of Alexander Saslavsky, surprised her many friends with her announcement that she will be married on New Year's Eve. Her intended, a prominent New York business man, who is musically inclined and whose name is Mr. Kirsch, made a special trip to the Pacific Coast and decided to have the wedding now instead of in June when it was originally planned to take place. Miss Frisca, better known to her hundreds of friends as Alice Mayer, is very happy and no doubt everyone joins the Musical Review in wishing her all kinds of good luck and happiness.

Henry Cowell, the young California composer, and pianist, made his last public appearance this season on Tuesday evening, December 19th at the Ada Clement Music School, 3435 Sacramento Street. He gave a program of his own compositions preceded by a talk on modern music. Cowell left last week for New York where he will give a recital on January 7th prior to sailing for Europe on a concert tour that will take him to London, Paris, Berlin, Vienna and other European cities.

Louis Crepau, the prominent vocal pedagogue, who has enjoyed such success in this city for a number of years and to whom several prominent artists are indebted for their foundation upon which their career was built, removed his studio recently to the Golden Gate Building, 25 Taylor Street, where he continues to instruct a large class of competent vocal students.

The San Francisco Musical Club announces its first program for the new year to take place on Thursday morning, January 3rd. The participants will include Mrs. Martin Molony, Mrs. Daniel C. Deasy, Mrs. Ashley Fauli, Mrs. Uda Waldrop, Miss Maude Wellendorf, Mrs. Lawrence Rath, Mrs. James Kelly, Mrs. Katherine Herzog, Miss Lucy Helen Vance, Mrs. Byron McDonald, Mrs. Edward Lichtenberg, Miss May Shannon, Mrs. H. F. Stoll, assisted by Willem Debe, Miss Sally Osborne, assisted by the De Grassi Quartet, will give the program for Thursday morning, January 17th.

LEON STRACHAN'S ARTISTIC SUCCESS

During these days when attempts are made to lower the musical standard of the moving picture theatre by catering to a minority taste for cheap concerts of a haphazard category, the efforts of the New Fillmore Theatre management, through its conductor, Leon Strachan and his orchestra of excellent musicians, that does not make any concession to this degrading fad, are to be so much more admired. We have attended Mr. Strachan's musical endeavours on several occasions of late, and have found him a musician and conductor of decided force and artistic convictions. While he naturally has to take cognizance of those in his audience that enjoy a lighter form of music, he certainly does not make any concessions in the matter of his programs and his musical settings for the pictures.

He does not only select the best music at his command, but he fits it to the pictures in a manner to suit the action of the story. He conducts with vim and secures excellent expression in his interpretations. The audience listens to him with rapt attention and the applause that rewards him at the conclusion of his program is sufficiently enthusiastic and prolonged to justify



LEON STRACHAN

him to believe in the popularity of his cause. His orchestra is of sufficient dimension in point of numbers, and of sufficient artistic proportions in point of quality, that whatever he plays, is done with thoroughness and musically sincerity. And so we are not exaggerating when we say that Mr. Strachan is now in the front rank of those conductors who are contributing a great deal toward the growth of musical taste on the Pacific Coast through the medium of the moving picture orchestra.

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A Happy and Prosperous Year to every member of the Musical Profession

WE DESIRE most sincerely to thank the musical profession for the wonderful support and co-operation given Kohler & Chase during the past year.

We pledge ourselves during the coming year to use every means within our power to advance the cause of music and the interests of each teacher and student.

Happy New Year from



By LEON M. LANG
Vice President

P. S. There is more than dollars in business.

PEOPLE'S SYMPHONY ORCHESTRA

Concertmaster William Lারা and Miss Modesta Mortensen, of the first violin section of the Peoples' Symphony Orchestra, will be heard for the first time as Solo Violinists with symphony orchestra when they play the Violin Concerto of Johann Sebastian Bach for two solo violas, accompanied by string orchestra, with the Peoples' Symphony Orchestra at the Scottish Rite Auditorium next Friday night, January 5th. Mr. Lারা and Miss Mortensen are artists in everything that the word implies, and Conductor Saslavsky promises a remarkably successful performance of the Bach masterpiece.

Also included in the January 5 program will be Gluck's Overture "Iphigenie en Aulide," "Southern Roses," one of the most delightful of the Viennese waltzes of the waltz king, Johann Strauss, and the symphony "From the New World" of Antonin Dvorak, composed when the great Bohemian was a visitor to these shores, and who was said to be greatly influenced in his composing by the plantation songs of the American negro. W. H. Humiston, a very talented research writer, recently issued a new and popular article on Dvorak and his "New World Symphony." Mr. Humiston said in part:

"There has been much discussion as to the origin of the themes of this symphony; some, taking their cue from the composer's well-known attitude toward negro folk-songs, asserted that all the thematic matter was derived from negro plantation songs; others took exactly the opposite view of the matter and said that the music was entirely Bohemian in character and that none of the music remotely resembled either the negro melodies themselves nor the Foster minstrel melodies. Mr. Krehbiel, who has made a study of the subject, justly remarks: 'As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song, has come from the negro slaves in the south, partly because those slaves lived in the period of emotional, intellectual and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because the negroes as a race are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs which reflect their original nature as modified by their American environment. Dr. Dvorak, to whom music was a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was, therefore, a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.'"

SIXTH SUNDAY SYMPHONY CONCERT

Under the direction of Alfred Hertz the San Francisco Symphony Orchestra will present the sixth concert in its Sunday Symphony Series this afternoon in the Curran Theatre. The program, which is a repetition of that performed Friday afternoon, is made up of the popular Beethoven Fifth Symphony, "The Sorcerer's Apprentice" by Dukas and Wagner's overture to "Tannhauser."

At the Popular Concert to be given next Sunday afternoon in the Curran Theatre, Anthony Linden and Kajetan Attl will appear as soloists, offering the Flute and Harp Concerto of Mozart, a work which has not been heard here for several seasons. Although Attl is well-known to symphony patrons through his numerous solo appearances, this will be Linden's first solo performance with the orchestra, and his many friends and admirers will doubtless welcome the opportunity to hear him display his exceptional talents.

The orchestral numbers listed for next Sunday are Beethoven's "Egmont" Overture, the Finale and Entrance of the Gods into Walhalla from Wagner's "Rheingold," the Danse Macabre of Saint-Saens, the well-known Dance of the Hours from "La Gioconda" and the Berlioz "Rackoczy" March.

THIRD AUDITORIUM SYMPHONY CONCERT

The third popular concert of the San Francisco Symphony Orchestra, Alfred Hertz conductor, to take place at the Exposition Auditorium next Thursday evening, January 4, at 8:30 o'clock, bids fair to again pack the big building to the doors. A brilliant program has been prepared for the occasion, essentially popular in character, and one which Conductor Hertz and his men will play with particular fire and effect.

A number of peculiar interest will be the Bach-Gounod "Ave Maria," with Uda Waldrop at the organ, the violin obligato by Louis Persinger and the harp obligato by Kajetan Attl. In Handel's "Largo" Concertmaster Persinger will also play the obligato, with Waldrop again at the organ.

The guest artist of the occasion will be Arthur Middleton, the famous baritone from the Metropolitan Opera House, who sang here in company with Paul Althouse recently and with such great success. This artist enjoys the distinction of being the only soloist engaged for twelve consecutive performances with the Apollo Club of Chicago. He was soloist on two tours with the New York Symphony Orchestra, three tours with the Minneapolis Symphony, and has made frequent appearances with the Chicago Symphony, the New York Philharmonic and the St. Paul Symphony Orchestra. Everywhere he has been received with acclaim.

Reserved seats for this concert, which is given under the direction of the Auditorium Committee of the Board of Supervisors, range from twenty-five cents to one dol-

L. S. SHERMAN'S VIEW ON SPECIAL SALES

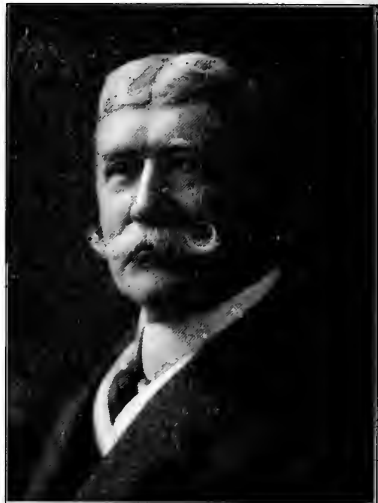
Founder of Sherman, Clay & Co. Voices Opinion Regarding So Called Special Sales Twelve Years Ago Which Fits Present Day Exactly As Well As It Did Then

The following interesting article was first published in the Chicago Indicator on October 29th, 1910—twelve years ago. How correct the opinion expressed by Mr. Sherman proved to be may be gathered from the fact that Sherman, Clay & Co. are still growing, now employing more than Four Million Dollars in Capital throughout California, Oregon and Washington, such capital having practically doubled since the publication of the following article, notwithstanding the fact that Sherman, Clay & Co. never employed any special sales in the attainment of their business prosperity. Here is the article:

The San Francisco representative of The Indicator happened in at Sherman, Clay & Co.'s the other day just as Mr. L. S. Sherman was dictating a reply to a letter suggesting a new scheme for a special sale. After considerable persuasion, Mr. Sherman was prevailed upon to yield a copy for publication, stipulating only that the name and address of the person addressed should be omitted. As Mr. Sherman is one of the best known piano men in the country his opinion of the special sale will be read with interest. The letter is as follows:

"Gentlemen:—Yours of the 24th inst., to our House, received. Your proposition does not interest us for the reason that we have never had a special sale, and never expect to have one.

"Too much eating at one time brings on indigestion, too much drinking has its ill effects, and too much forced business by special sales not only sours on the stomach of the public, but weakens the organization so indulged. Our business, through a conservative policy, already employs more than two millions in capital, and is still growing. Special sales have no attraction for us. We not only consider them unwise and unnecessary, but positively detrimental to those who overindulge in them. It is most deplorable that an article as artistic in its construction as a piano, and with the average family the most expensive article in the home, appealing, as it does, to one's better nature in contributing to their pleasure and refinement, should be dragged by so many dealers through the mire of detestable, disgusting commercialism before it has an opportunity to appeal to the better natures of those who are to use it. Please pardon so severe criticism of many so-called 'special sales.' Yours may be one of the best of its kind, but



L. S. SHERMAN

they are all terribly bad for the piano industry and for the dealers who market pianos in this way. In its place why not invent a scheme for the marketing pianos upon an elevated plane that will command the respect and confidence of the purchasing public? Very truly yours,

LEANDER S. SHERMAN."

Oct. 29th, 1910.

lar and may be obtained at Sherman, Clay & Company's.

The complete program is as follows: Overture to Oberon (Weber), Song to the Evening Star, Tannhauser (Wagner), Arthur Middleton, Ave Marie (Bach-Gounod), Violin obligato, Louis Persinger, Harp obligato, Kajetan Attl, Uda Waldrop at the organ; Hungarian Rhapsody, No. 2 (Liszt); "Phebe" Overture (Massenet); Largo (Handel); Violin obligato, Louis Persinger, Uda Waldrop at the organ; Aria, "Le Tambour Major" (Thomas), Arthur Middleton; Overture to Tannhauser (Wagner).

CALVE'S ONLY SAN FRANCISCO CONCERT

Calve will give her only concert here on the afternoon of Sunday, January 14, appearing at the Arcadia Pavilion, Jones and Eddy Streets, under the management of Selby C. Oppenheimer.

Eight years have passed since Calve last sang here, and it is more than three times that since San Franciscans heard her sing Carmen in those wonderful days when she was the idol of the operatic stage. Those who have memories may be asking themselves: "Shall I hear the Calve of today, or rest content with the recollection of the glory that was hers a generation ago?" They may be interested to know what Chicago audiences felt last month of the present Calve, as described by the critic of the Daily News, who says:

"Some great singers remain great in spite of their long service in the art of music, or, let us say, their age. One of the greatest of them all, Emma Calve, 'prima donna soprano,' who after an absence of some years returned to Chicago last evening, is the same exuberant, temperamental artist that we have known for a number of years. She retains all that virile personality, that gay spirit, that volatile manner and vitality that she always had.

"And as for her singing, every tone that she emitted showed the true artist and the musician. It was a distinct pleasure to hear her sing a cradle song by Gretchaninoff with a soft, sweet voice, clear and true in pitch and with a mezzo voice that was of exquisite quality. It was interesting to hear her interpret 'Home Land Mine' by the same composer, with a tender dramatic interpretation.

"It was pure lyricism that she put forth in 'Plaisir d'Amour' by Martini, an old Italian song, and again she gave a striking contrast in her emotional rendering of 'La Mort du Cosaque' by Moniusko. But it brought back the Calve of her glory when she sang the 'Habenera' from 'Carmen' with her old-time vivacity and charm, and she received a rousing burst of applause from the delighted audience."

Many of the selections mentioned by this reviewer are included in the program Calve will give here, which in its entirety is as follows: Aria de Cleopatre (Haen-

del), Nocturne (Cesar Franck), L'Esclave (Lalo), Cradle Song (Gretchaninoff), My Native Land (Gretchaninoff), Serenade (Bizet), L'Heureux Vagabond (Bruneau), Chanson Venetienne (Reynaldo Hahn), Aria de Suzanne (Mariage de Figaro) (Mozart), The Rose and the Nightingale (Rimsky-Korsakoff), Plaisir d'Amour (Martini), Air de (Clement Marot), Mort du cosaque (Moniusko), Seguedille (de Falla), Aria des Cartes, Chanson Boheme Habanera from Carmen (Bizet), Clavelitos (Alvarez).

Calve is to give positively just this one concert here, tickets for which can now be secured from Sherman, Clay & Co.

Hulda Lashanska has been more enthusiastically received by critics everywhere than any of the younger American singers. Her career that covers a span of only three years, has already brought this young soprano into a stellar position in the field of concerts, because of the exceptionally vocal qualities and rare feeling she possesses. Lashanska was the pupil of Mme. Sembrich, her favorite, it is said, and it is certain that the Sembrich traditions have been passed on to this young artist, who is giving such glowing promise of proving a worthy successor.

Alice Seckels is presenting Lashanska at the fourth of her Matinee Musicales at the St. Francis Hotel on January 29. This will be the singer's first appearance here, and the fact that she is an American and an artist of such rich promise, gives added interest to her recital.

Chaliapin, the noted Russian basso, when asked the other day for his opinion on the politics of his native country, declared, "Art and beauty are my politics. That I sing well—that is my preoccupation, my one concern, my great duty to the world."

This season Chaliapin is appearing with the Metropolitan Opera Company in New York, and early in the year sets forth on his first American tour. He is due to arrive on the Pacific Coast in February, for a very limited number of engagements, among them being just one appearance in San Francisco under the management of Selby C. Oppenheimer, on February 11.

Josef Hofmann is to play here early in the coming year according to an announcement just made by Selby C. Oppenheimer who is arranging two concerts for the great Polish pianist on February 11 and 18. This is news guaranteed to bring delight to all true music lovers, for as the critic of the New York Tribune wrote recently of Hofmann: "An appearance by this master genius of the piano is a true event whether in Petrograd, London, San Francisco or Philadelphia. The world is his audience and it responds to his spell as to no other pianist who has played here in twenty-five years."

PHILLIP GORDON'S SUCCESS

Perhaps one of the most sensational tours from Denver on, including the entire Pacific Coast, has just been completed by the celebrated pianist, Phillip Gordon. Mr. Gordon's complete Western tour brought him before audiences totaling not less than half a million people, the great significance of his tour being the personal contact of this famous pianist with the leading musicians of each town, and the hearing of their pupils, which has proven to Mr. Gordon the tremendous strides that especially the Pacific Coast cities have made, musically, since his last visit some six years ago. The success of Mr. Gordon has been nothing short of sensational, through his remarkable repertoire and ever pleasing personality, the quality rarely found. His programs were models of musical variety, numbering the classics and the moderns. His most comprehensive number, which created a sensation in every city, was the Liszt arrangement of Wagner's Tannhauser Overture, showing to the very limits of its unknown capacity, the powers of the modern piano-forte, which Mr. Gordon has so dexterously used. Not since Josef Hofmann, has the Overture been played consecutively on tour by any pianist, and well may America be proud of this young giant of the keyboard.

A feature in connection with Mr. Gordon's tour was the using in each recital in direct comparison with his own recordings, that boon to the musical world—the Ampico. As a musical development, the Ampico, without a doubt, created a place for itself as one of the leading and re-enacting pianos of the day, and endeared itself to the general public, musicians and business man, who had an opportunity to become acquainted with the celebrated pianist and the Ampico. Mr. Gordon's engagements brought him before the leading schools of the country and the Business Clubs, Woman's Clubs, Musical Clubs and High Schools. This tour was arranged through the Ampico Department of the American Piano Co., under the able leadership of Dr. Sigmund Spaeth, musical authority, and Henry Souvaine, nationally known pianist. The tour was in the interests of music. Each city's concerts were arranged under the auspices of a leading music house.

Mr. Gordon's appearance in Denver and Casper, Wyoming, was under the auspices of the Charles E. Wells Co. His Phoenix appearance was under the auspices of the Redwelle Music Co.; San Diego appearance under the auspices of Thearle Music Co.; Los Angeles and Long Beach appearances under the auspices of Southern California Music Co.; Fresno appearance under the auspices of Hockett, Bristol & Cowan; Stockton, Lodi and Modesto appearances under McNeil Music Co.; San Francisco, Oakland, Sacramento, San Jose and Berkeley appearances under the auspices of Kohler & Chase. Mr. Gordon's success was so great in San Francisco, that urgent arrangements were immediately made for his return for a period of three weeks, from November 11 to 31. His San Francisco public alone was estimated at over a hundred thousand, who heard him play, and Kohler & Chase are to be congratulated on what they have done for the musical growth of the Western metropolis. Portland appearance under the auspices of G. F. Johnson Piano Co. Seattle appearance under the auspices of Hopper Kelly & Co. Spokane appearance under the auspices of Simon Piano Co. Salt Lake City appearance under the auspices of Eaynes-Beebe Music Co. Ogden appearance under the auspices of Glenn Bros., Roberts Piano Co.

Mr. Gordon takes up his Middle West and Southern tour and Eastern tour, starting at Wichita, Kansas, starting January 18, 1923. Mr. Gordon was assisted throughout his tour by Miss Elinor Winmore, whose superlative violin playing won her recognition as one of the leading artists in the country today, of her instrument.

FRANK MOSS' PIANO RECITAL

Ida G. Scott, the energetic and ambitious concert manager has inaugurated a series of events which she entitles Music Lover's Concerts and which she dedicates to the cause of encouraging American Artists exclusively. We believe that this endeavor should be heartily encouraged by everyone interested in this worthy cause. The concerts already given prove that Miss Scott has the means and that the artists she selects for this course are worthy of enthusiastic endorsement. The next event will introduce Frank Moss to

the musical public in a dignified way on a par with the opportunities extended to artists of national and international reputation.

Mr. Moss has appeared on various occasions at events of a less pretentious scope and he has acquitted himself so excellently each time that we are not hesitating to say that his concert will prove to be one of the outstanding events of the season. If this question of the recognition of resident artists—and indeed American artists in general—is to be finally adjusted, everyone interested in it must contribute his or her share toward its final solution. If the profession and student body remain indifferent how in the world is the public ever going to manifest any interest in this cause. Some beginning must be made, and as long as Mrs. Scott is willing to do missionary work, she should be encouraged by large attendances at these concerts to continue her work.

Mr. Moss' concert will take place at Scottish Rite Auditorium on Monday evening, January 8th, and the following program is ample proof of the highly artistic character of the occasion: Chromatic Fantasia and Fugue (Bach); Etudes Symphonique Op. 13 (Schumann); Sonata (Charles T. Griffes); Concert Etude (Alexander Macfayden); Toccato (Dohnanyi); Minstrels (Debussy); Allegro di Concierto (Granados.)

SIR HENRY HEYMAN STILL AT HOSPITAL

Sir Henry Heyman, the highly esteemed Dean of Pacific Coast violinists, and one of the widest known of our musicians, is still confined to the Lane Hospital, and most of the time is reported to suffer very much. The other day the editor of the Pacific Coast Musical Review paid him a visit and found him in one of his brightest moods. His room was filled with fragrant messages of kindness and affection by hundreds of friends from at home and abroad. He asked us to express his sincere thanks and assurances of grateful appreciation through the columns of this paper to those friends who so kindly and generously remembered him during this holiday season both by the usual good wishes and gifts. He wishes them all a very happy and prosperous New Year, and would have liked to address them in a more personal way, but for his indisposition. Among dozens of telegrams he received, was one from Mr. and Mrs. Paderewski, Josef Hofmann and other distinguished artists.

ULDERICO MARCELLI IN LOS ANGELES

Ulderico Marcelli is forging ahead rapidly in Los Angeles. He is now conductor of the splendid Gramman Million Dollar Theatre Orchestra and is meeting with that brilliant artistic and popular success which he enjoyed during his regime among the leading moving picture houses in the bay region. His fine personality, his unquestionable genius as a conductor, his skillful arrangement of adequate musical scores employed for picture illustration, and his sincerity and energy endear him to Sid Grauman, than whom there is no better judge and admirer of good music residing on the Pacific Coast, and also to the Los Angeles theatre going public whose taste and judgment can not be disputed.

Mr. Marcelli is also greatly in demand as composer and arranger of motion picture scores, one of his most recent triumphs in this direction being the score he arranged and composed for Mme. Naimova in her latest picture, Salome. Both at his daily concerts and during his direction of the picture, insofar as the music is concerned, Mr. Marcelli has already created for himself a splendid following in Los Angeles and his popularity is growing all the time. We shall be interested in watching his progress, for he belongs to those energetic musicians who never rest until they attain that ambitious goal for which they are always striving.

GADSKI'S LOS ANGELES FRIENDS

We have printed a great deal about those in Los Angeles who did not seem to have anything better to do than to vent their spite and malice on one of the world's most distinguished artists, greatly maligned and unjustly criticised. In our next issue we shall show that there are also many people in Los Angeles who expressed themselves with sympathy with these actions, and who did everything in their power to offset the mischief done by a small minority.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, December 25, 1922.—If I were asked to mention three reasons or observations as to the musical progress of this city, speaking locally and for the first half of the present season, I would first mention the intensified public enthusiasm about the Philharmonic Orchestra concerts, secondly the establishment of the Los Angeles Chamber Music Society, and third, but not last, the growth of the Los Angeles Oratorio Society under Director John Smallman, as manifested at their Messiah performance last week, which was sold out almost three days before the concert. The splendid work done by this organization, largely thanks to Conductor Smallman, is all the more significant, as choral culture is to my mind one of the most telling criterions of musical culture of a city in general, especially when it is supported in the manner local music lovers gave evidence a few days ago.

Lovers of choral music paid a glowing tribute to the Los Angeles Oratorio Society and its compelling conductor, John Smallman, at the annual "Messiah" performance Sunday, when Philharmonic Auditorium was crowded to every corner with, approximately, a thousand people unable to gain admission. The musical and spiritual growth of the Los Angeles Oratorio has been marked and fast in the last few years. It may well be attributed to its conductor, who himself has grown to the stature of a choral leader who not only possesses command over his two hundred odd singers, but who evidently can also inspire them toward giving of their best.

It happened that I met Charles Wakefield Cadman, recently returned from New York. Cadman has had the opportunity of hearing the great choral societies in the music centers of the eastern states and he assures me that the choral work of the Los Angeles Oratorio Society may well be compared with that of eastern organizations, excepting, perhaps, that they exceed the local chorus in size. Tone quality and interpretation, Mr. Cadman continued, are on a par with the choral bodies of such cities as New York and Philadelphia. To which may be added that, indeed, precision and interpretative emphasis at Sunday's performance, so far as I was able to attend it, were exceedingly good.

Arthur Middleton, who was the star soloist, sang magnificently. Florence Middaugh, as stated on previous occasions, is a specific oratorio singer of beautiful tone quality and style. Harold Proctor's tenor voice and interpretation gave much pleasure, as did the singing of Melba French Barr, possessor of a crystalline soprano. As time goes on, both singers will undoubtedly enter more fully into the spirit and intrinsic characteristics of Handelian vocal art. Good support was given to soloists and chorus by the Philharmonic Orchestra, a feature of the performance well enhanced by Dr. Hastings at the organ.

Musical Los Angeles had its first experience in the line of guest conductors, an enjoyable as well as a profitable one, when William van Hoogstraten wielded the baton through the entire program of the fifth pair of Philharmonic Orchestra concerts. To anticipate, com-

parisons are hardly ever correct, nor are contrasts conclusive. However, van Hoogstraten is a conductor vitally endowed with that rare gift which one may call creative imagination. His, one must admit, is an imagination which—to judge from certain episodes at that concert—has the effect of an emotional conflagration. He is a conductor of magnetism and dynamic force, often well controlled, again not always making for a smooth work, which we have learned to admire so thoroughly under the regime of Walter Henry Rothwell.

To anticipate further, no conductor can be judged definitely in the course of one program, nor could the program chosen by Mr. van Hoogstraten, who did not propose at first to conduct the Second Symphony of Brahms, but the Fourth, which is a work much more demanding from the interpretative angle. His choice of the Mendelssohn overture Ruy Blas—as he told me himself—was largely guided by the thought that this work of the composer is not done so frequently as other of his more familiar compositions, yet at the same time worth while playing—reasons good enough to accept.

Hoogstraten, evidently, loves Brahms dearly, and possesses fine understanding of the music of his master. This Second Symphony, while not the composers greatest, is one of his most lovable symphonic creations. Hoogstraten is a conductor who knows what he wants and who found the sympathy of his players, who responded readily. His use of the baton shows that he has not only possession of "stick technic," but is wielding it in a manner, which proves that the orchestra is his natural instrument. Given an organization for a greater length of time, Mr. van Hoogstraten might fully reveal the eminently delightful and impressive qualities of his musical nature. His manner of conducting is, one may say, dramatic. After all, it matters little how a man conducts so long as the results are compelling. His reading of the Mendelssohn Overture imbued the work with more dynamic force than is usually bestowed upon it. True, there were fortissimo effects which bordered dangerously on the theatrical, especially in the brass; rhythmically, however, the work underwent a thrilling rejuvenation. As one might well assume, Conductor Hoogstraten, when conducting the orchestral accompaniment for his artist wife, Mme. Elly Ney, in the E Flat Concerto of Beethoven, showed almost affectionate care for the orchestral detail and appropriate shading, always with due regard for the style of the work, and as implied, offering a pleasing background for the solo part.

With Brahms' Second Symphony the piece de resistance was reached. The phrasing was highly sympathetic—it radiated that declamatory freedom which is born of true sense for the melodic line within the symphonic work. In the more lyric passages the blending of the orchestra was of a quality that showed good faculty for this conductorial test. Hoogstraten knows how to build up climaxes, but not without sacrificing occasionally the clarity of the thematic and instrumental detail. There were moments when individual instrumental voices that should have silhouetted against their orchestral canvas were overshadowed, and one cannot deny—particularly at the Saturday performance—that in the animated passages the ensemble playing was uneven and a trifle rough. However, this, perhaps, should not be charged against Mr. Hoogstraten's directorial abilities, but attributed rather to the fact that if the orchestra had had more time to grow accustomed to his beat and interpretative intentions, it could have been avoided.

Particularly appealing were the readings of the second movement, with its yearning mood. Hoogstraten is prone to over-intensity expression at times. Then the ensemble tone sounds thick. Charming was the third movement, and compelling the reading of the last one, which shows how great a debt Brahms, the composer of the symphony, owes to Beethoven. The opening of the symphony, again, one could observe how in Brahms seemed

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to live something of the Hungarian—a peculiarity one can detect in many of his works. To pursue this thought, one can notice also in this symphony that there existed more than a friendly relationship between Brahms and Dvorak, with Brahms as the influencing spirit.

Ely Ney is one of the few pianists whose playing of the classics may well be accepted as a model. She is an artist in whom poise and appealing abandon are well united. Both soloist and guest conductor received tempestuous ovations of unusual warmth and duration, even the orchestra joining in the cheers of the listeners. One could not but be pleased that Mme. Ney broke the rules of "no encores" at both performances. Her Friday afternoon encores were the "A Flat Rhapsody" and "Slumber Song" by Brahms; those of Saturday "An Echo Says" by Beethoven and the "Spring Song" of Mendelssohn. Her choice of encores showed proper regard for the mood of the program.

That van Hoogstraten within the short period of a few rehearsals was able to achieve such brilliant results is not a little due to the splendid musicianship of the orchestra as well as to the grooming our ensemble has received under the Rothwell baton in years gone by. To say the least, this first guest conductor venture proved a popular and also artistic success. As mentioned, there is little of profit in drawing comparisons, and contrasts, while shedding light on the past, generously often are likely to lead to misconceptions. In any case, the management of the Philharmonic Orchestra may well feel encouraged to follow the example of its great sister organization in the east and afford Los Angeles a wider range of conductorial experience.

Following the resignation of Impresario L. E. Behymer as manager of the Philharmonic Orchestra, Mrs. Caroline E. Smith, secretary-treasurer, has been appointed manager by the board of directors of the Philharmonic Orchestra. Manager Behymer's resignation was accepted by the board on Saturday. Changes in the managerial headship of the great musical institution, founded and maintained by W. A. Clark, Jr., will not affect the concert schedule of the orchestra which has been firmly established here as also in Southern California towns where 57 programs will be played this season. The local dates pass the half hundred mark.

Impresario Behymer was appointed manager and assisted in the organization work when W. A. Clark Jr. called the orchestra into existence four seasons ago. Mrs. Caroline E. Smith first as treasurer, then as secretary-treasurer and especially in her capacity as personal representative of W. A. Clark, Jr., has contributed essentially to the phenomenal growth of the orchestra. The new manager enjoys wide confidence because of her indefatigable energy and familiarity with affairs concerning the orchestra.

Concert Manager L. E. Behymer was found busy closing contracts by telegraph insuring concert tours of artists for next year's season.

"There is very little to say regarding my resignation as manager of the Philharmonic Orchestra," declared the veteran impresario. "Today the orchestra ranks among the greatest in the world, incidentally it has become a cultural blessing not only to Los Angeles but also to the Southland, thanks to Mr. Clark's generosity. I count my labor of the past three years in establishing and organizing the orchestra up to the standard it occupies today as an essential part of my life work. Again thanks to Mr. Clark the orchestra is performing wonderful service to the community and I am thankful to Mr. Clark for having given me the opportunity in aiding to make this possible.

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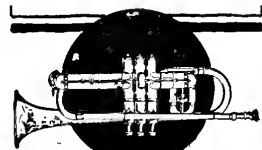
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Erwin Nyiregyhazi, phenomenal young Hungarian pianist, will make his Los Angeles debut Monday evening, January 8, at Philharmonic Auditorium under the management of Fitzgerald concert direction. Nyiregyhazi is a pupil of Dobnanyi, and has played in the larger eastern cities with such eminent success that his visit may be anticipated with high expectations. Edward Krehbiel, the New York critic considers him a genius of the keyboard.

An allied music festival for January, is announced by Impresario Behymer. Russia, Ireland, Scotland and France will be represented by their most popular musical stars. From Russia comes the famous Ukrainian National Chorus of forty mixed voices, with two prima donnas from the Moscow and Petrograd Operas, as soloists, presenting two entirely different programs, on the evenings of January 3 and 6.

Saturday afternoon, January 6, and Tuesday evening, January 9, Mme. Emma Calve, the most distinguished of the French operatic singers, will be heard in two different programs. This brilliant and popular singer, one of the few great singers who have remained great in spite of their long service to art, has achieved genuine triumphs with her every appearance. According to Glenn Dunn, of the Chicago Examiner, "Her voice is still one of the great voices of the world, while her art has always been a perfect combination of fine singing and fine acting."

In the Irish Regiment Band, playing January 12, 13 and 14, a genuine festival of Irish music, and festival will be enjoyed. In addition to the ensemble numbers under Lieutenant J. Andrews Wiggins, there will be three soloists, Miss Beatrice O'Leary, soprano; Jean McNaughton, in Irish jigs and hornpipe folk dancing, and pipe-major John Trenholme, a haggpiper, in traditional Irish tunes from the earliest days.

Mischa Elman, who is planning to spend his honeymoon in California, will be heard in two recitals, January 23 and 27, while the lovers of the gay humor of Harry Lauder will welcome his return for one week, commencing January 29. All the concerts will be given at the Philharmonic Auditorium.

At the California Theatre Christmas spirit lived in the colorful program and brilliant playing of the California Theatre Concert Orchestra which opened this week's "three concerts a day" schedule with Elman's own scintillating composition, Hungarian Fantasia. It met with most spontaneous success, not a little to the fine rendition on the part of the big orchestra which brought the passion, melancholy and rhythmic energy of the piece to full effect. L. Clair Case's trombone solo "I'll Never Forget You" almost brought down the house. The third and closing selection, a charming medley of the "How many Do You Recall?" type, proved no less welcome as it united most pleasing old and new tunes.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any questions relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musical Review, Room 801 Kohler & Chase Building, San Francisco.

1. What is the agogic accent? E. W.

The agogic accent is a slight lengthening of time value. It must be distinguished from the dynamic accent, which is a stress or intensification of tone. The two kinds of accent are frequently combined upon a note or chord.

2. Should a trill begin upon the principal note or the auxiliary? F. M.

The custom at present is to begin a trill on the principal note. In the 18th century the trill always began on the auxiliary; but early in the 19th century Hummel established the rule of beginning with the principal note. Bulow returned to the older method in most of his editions of the masterworks. But present usage prefers the Hummel method.

3. Who introduced the damper pedal on the piano, and when? J. Z.

John Broadwood of London first used the damper pedal on his pianos in 1783.

4. What does Grand Jeux mean? L. T.

Full organ; all the stops in organ-playing.

5. What is a triller? T. S. M.

An embellishment consisting of the principal note, the note above, and the principal note, played as rapidly as possible and without appreciable time-value.

PACIFIC MUSICAL SOCIETY'S RECENT CONCERT

Margaret Bruntsch, Contralto, Marie Hughes Macquarrie, Harpist, and Grace Cathedral Choir Boys
Features of Christmas Program.

The Pacific Musical Society gave its Christmas Program at the Fairmont Hotel on Thursday evening, December 14th. The special attraction on this occasion was Margaret Bruntsch, the distinguished California prima donna contralto, who for a number of years has been singing at the leading opera houses in Germany, and she also established for herself an enviable reputation as concert artist abroad. It is gratifying to note that one of our leading music clubs has given her an opportunity to appear before our friends and fellow citizens. The possessor of a big, vibrant voice of much warmth and resonance Miss Bruntsch immediately convinced everyone of her hearers that she is an experienced artist by reason of her depth of expression and her discriminating phrasing. She sang two groups of French songs wherein she gave ample illustration of the control she exercises over her big vocal organ by singing with lightness and ease. The Brahms songs she sang with that intellectual force and attention to detail without which these exemplary works lose most of their artistic value. Miss Bruntsch possesses that rare quality of sounding the depths of a composition and acquiring that element of sentiment which the composer is always so eager to convey, and which the audience is ever enthusiastic to receive. Miss Bruntsch's artistic services ought to be greatly in demand throughout this State, and if the various music clubs are sufficiently independent of managerial slavery to occasionally engage an artist on their own responsibility Miss Bruntsch should receive quite a number of engagements by reason of her success with the Pacific Musical Society. Mrs. Frederick Crowe accompanied Miss Bruntsch in a manner to show her skill as pianist as well as accompanist. She sensed the atmosphere created by the soloist and erected a background well worth leaning against.

The Grace Cathedral Choir Boys delighted the large audience with a group of vocal numbers principally consisting of Christmas songs and their clear, ringing, well taught voices sounded most effectively, and Wheeler Beckett, the choir master, deserves much credit for the able manner in which he has trained these youngsters. Every one of their songs was interpreted with conviction and assurance.

Marie Hughes Macquarrie played a group of harp solos with that individuality of style and sincerity of purpose which she always displays and which has made her such a favorite with many people. In addition to her musical equipment Marie Macquarrie makes a most charming appearance and her personality adds not a little to the effect of her performance.

Emil Hahl played a viola obligato to Miss Bruntsch's Brahms songs adding thereby to the musical ensemble of these excellent works. The complete program was as follows: Air D'Alceste (Divinites du Styx) (Gluck), Les Larmes (from the Opera, Werther) (Massenet), Margaret Bruntsch, Mrs. Frederick Crowe at the piano; The First Nowell, Silent Night, Good Christian Men Rejoice, (Christmas Carols), Crucifixus (Palestrina), Song of the Shepherd Loh (Rimsky-Korsakov), My Mother Taught Me (Dvorak), Grace Cathedral Choir Boys, Wheeler Beckett, Choir Master; Apres un Reve (Faure), Beaux Yeux Que J'Aime (Massenet), A Toi (Widor), Margaret Bruntsch; Prelude (Russian Theme) (Lounine), Song of the Sea (Hartnett Ware), Serenade in the Desert (Arabian Suite) (Foulihan), Arabesque No. 1 (Debussy), Marie Hughes Macquarrie; Geistliche Sebnacht, Geistliches Wiegenlied (Brahms), Margaret Bruntsch, Viola obligato played by Emil Hahl.

John Whitcomb Nash will address the Speech Arts Association in Sorosis Hall at 3 p. m., Saturday, January 6th, 1923. The topic selected is "Voice and Vocal Methods." The lecture will be repeated on the following

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Saturday, January 13th at 4 p. m., in Suite 500, Kohler & Chase building. There are a limited number of seats for this second lecture which may be obtained for the asking, but applications should be made at once. The lecture constitutes a plea for common sense as a guiding principle in everything pertaining to the use of the voice, both in speech and in song, and the demonstrations afford a convincing argument for the principles involved. On account of the limited accommodations admission will be by signed invitation, which may be procured by application only.

Mme. Rose Relda Caillaue presented a number of her pupils in a studio recital, at her studio, 3107 Washington street, on Saturday afternoon, December 23rd. The complete program which was enjoyably interpreted by a number of well equipped students was as follows: (a) Dreamin' Time (Strickland), (b) Pipers of Love (Carew), Miss Margaret O'Brien; (c) Obstinatien (Fontenailles), (d) You Dear and I (Clarke), Miss Naomi Connolly; (e) Un doux lieu (Delbruck), (f) Sonny Boy (Curran), Mrs. D. Cohen; (g) Pirate Dreams (Hueter), (h) Pale Moon (Logan), Miss Katherine Smith; (i) Jocelyn (Godard), (j) Heart That's Free (Robyn), Miss Sue Thorne; (k) Trees (Rashach), (l) Sylvia (Speaks), Miss Gladys Gale; (m) Marquita (Scherzinger), (n) Until (Sanderson), Mrs. J. Reid; Romance—cello solo (Fischer), Joziene Van der Ende; (o) Aria, Mignon (Thomas), (p) Open Secret (Woodman), Miss Marie Cullen; (q) Gray Dove (Saar), (r) Habanera from Carmen (Bizet), Miss Elaine Breuner; (s) Star (Rogers), (t) Old Fashioned House (Squire), Miss Leila Graves; (u) Madrigal (Chaminade), (v) 8 pieces vers (Hahn), Miss Beulah Masterson; (w) Last Hour (Kramer), (x) Erkoening (Schubert), Miss Corinne Keefe. The accompanists were Mrs. J. Baalman and Miss Relda Marie Caillaue, and both acquitted themselves most artistically.

Eunice Gilman, the delightful lyric soprano, who has made so many friends in this city because of her excellent vocal proficiency, is now in New York meeting with brilliant success. She has scored decided successes with light operatic organizations as well as at some prominent vaudeville houses and has become thoroughly identified with the best artists in the profession. Her voice and personality are bound to bring her to the top.

DEAR ME AT ALCAZAR

Dear Me, a refreshing comedy, containing a dash of music and some unique episodes, will be the Alcazar's New Year attraction, beginning with the matinee Sunday, December 31st. There will be only one New Year's Eve performance, starting at 9 o'clock instead of 8:30. This will be the second week of the engagement of Nana Bryant as leading woman at the O'Farrell street playhouse and she will have the principal role.

The story of Dear Me has to do with April Blair, a slave in a home for Artistic and Literary Failures, and her two friends, Joseph Renard, a violinist and Edgar Craig, a playwright. The latter discovers that April can sing and also that Renard can compose and the three of them run away to New York, where Craig writes a play, enlivened by Renard's music and sang by April in the stellar role. There are many surprises and much fun in the piece which had a most successful run in the East. Dudley Ayres will have the role of Craig and Emmett Vogan will appear as Renard with all of the other Alcazar players, including Ancy McNulty, Norman Feu-

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sier, H. L. Willits, Jerome Sheldon, Katherine Cook, Harry Leland and Netta Sunderland.

This week Miss Bryant is making her San Francisco debut in the noteworthy production of Declasse, Ethel Barrymore's famous success. All of the critics have pronounced Miss Bryant's work excellent and the production in every way the equal of the original.

Irish Regiment Band—A treat for those who know and love the music of Ireland, as well as those who do not yet know the full range and variety to be found in it, is promised in the announcement of the four concerts to be given by the Irish Regiment Band at Arcadia Pavilion on the afternoons and evenings of January 19 and 20. Selby C. Oppenheimer is bringing this unique musical group to San Francisco and their programs of hand music, singing and dancing will be real musical novelties.

The band which has been organized by Lieut. J. Andrew Wiggins and is composed for the most part of World War Veterans, won its first popularity in Toronto and other cities of eastern Canada. Then they went overseas and played for English audiences. Since then they have given performances in New York and other eastern cities of the United States, are now making their first western tour. The forty members of the band are all fine musicians and their ensemble work has real artistic finish. The originality of the programs offered is further enhanced by the work of the soloists who are part of the organization. These include Beatrice O'Leary, soprano; Jean McNaughton, dancer of Irish folk dances, and Pipe-Major John Trenholme, whose bagpipe selections should be particularly interesting.

Mischa Elman, one of the greatest of the masters of the violin, will play here on the Sunday afternoons of January 21 and 28, appearing at Arcadia Pavilion, Jones and Eddy Streets, under the management of Selby C. Oppenheimer. It is two years since Elman was last heard here, and in that time he has encircled the globe, carrying his music into the Orient and later into Western Europe where he has not played for many years. Everywhere the same boundless praise greeted his performances, and the verdict passed by his vast hordes of admirers in this country that he is the greatest of them all, was more than upheld.

Paderewski was given the following vivid description by the critic of the Evening World after his first concert in New York after the years of absence from the musical world:

"We cannot imagine Ignace Paderewski creating any greater furore in those days of the early nineties when he first appeared here, than he did yesterday at Carnegie Hall—after an absence of five years from the recital platform. In a program that tapped every resource in the pianist's equipment, the 'greatest living Pole' demonstrated that he is still on the topmost round of the ladder. Those sixty-two-year-old fingers seemed as velvety and as agile as ever; the wrists are just as steady; the youthful brilliancy has matured and the cool, tempered with life's experience speaks to his listeners with a master's authority—the high water mark of the early season."

San Francisco is to hear the greatest of all pianists again early in the spring—March 8 being the date announced by Selby C. Oppenheimer for the single concert that he will give here.

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As enjoyable entertainment, it is doubtful if "The Toy Maker" has ever been excelled. The piece has the advantage of an exceptionally picturesque background, a consistent plot, and plenty of good music and dancing.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 14

SAN FRANCISCO, SATURDAY, JANUARY 6, 1923.

PRICE 10 CENTS

LOS ANGELES DEFENDING ITS HOSPITALITY OPPORTUNITIES FOR ASPIRING ARTISTS

Gadski Situation Still Very Much Alive, but Now the Leadership Is in the Hands of Those Who Opposed Discrimination and Who Claim That Any Artist Booked to Appear in Their City Should Be Accorded That Courtesy Extended to Them Everywhere

BY SHERMAN DANBY

(Editorial Note—Sherman Danby, the new representative of the Pacific Coast Musical Review for Los Angeles, was in San Francisco Thursday and Friday of this week, and upon the request of the Editor he wrote the following article on the aftermath of the Gadski situation in Los Angeles.)

While little has appeared on the surface during the past two weeks, the Gadski situation in Los Angeles is still very much alive. Too many well known people have taken the stand that the instigators of this disgrace on the fair name of Los Angeles must not remain un-named or go unpunished by letting the matter drop. With them it is not a question of Gadski as an individual or of any pro this or pro that sentiment, but purely one of the belief that any artist booked to appear in their city should be accorded the courtesy due to them and that if ever a similar situation should again arise that proper police protection should be afforded those desirous of attending the event.

The matter will not be allowed to drop even in the city council of Los Angeles itself, several members of which have gone on record in expressing themselves very forcibly. One of these days when the Secretary of the Navy demands an accounting of the acting mayor, the city attorney and the chief of police, the real politics of the situation will disclose itself. Men like Harry Chandler of the Los Angeles Times and Secretary Zeehandelaar of the Los Angeles Merchants and Manufacturers Association are not the kind that quit. Los Angeles is an open shop city today and a highly successful one and these two men are mainly responsible. The same principles which inspired them to fight unfair labor tactics now insist that no minority body of men, American Legion or otherwise, shall dictate to the majority of the citizens whether or not they may attend a certain concert or picture show.

The editorials in the Times were particularly strong and when the reckoning does come the trouble makers will find that they made a sad mistake in going contrary to the excellent editorial advice they received at that time. The Los Angeles Record is sometimes known as the "little Record." It has had a happy faculty for the past few years of being on the side of right in many public matters. It fights for the cause of labor and appeals to a big working element—but with it all the natural tendencies to cater to the subscribers has been put into the background and the truth and the right of a cause has been its only appeal. The Record has been consistently telling the working man and woman the truth and it did so in the Gadski matter. It "panned" the trouble makers and it advised the "sheep" to think for themselves. Hundreds of subscribers were gained over the Gadski matter alone and the dailies that, knowing the truth, yet kept silent for fear of offending the Legion or others, were the losers. Madame Gadski has a host of friends in Los Angeles and it is well to note that men like Ed Geisler and George Birkel of the Geo. J. Birkel Company gave up their entire business activities for several days trying to straighten out the tangle. Mr. Fitzgerald of the Fitzgerald Music Company left no stone unturned and worked night and day to try and prevent what eventually did happen. The Music Trades Association of Southern California lent

their aid, the various members, and particularly the officers, tendering all possible help. So with the Merchants and Manufacturers Association and the Better Business Bureau. Both realized it was not a question of the loyalty of Gadski, but rather of the lack of loyalty of a certain element in their city.

Madame Gadski was particularly pleased to hear about a young fighting Irishman named Leo Gallagher who volunteered to tell the Police Commission what he thought of the attacks and those who made them. Gallagher is said to be an ex-soldier, now a practicing attorney, and to have lately arrived from Texas. He will probably enjoy a large clientele in short order.

The ever kindly W. A. Clark not only

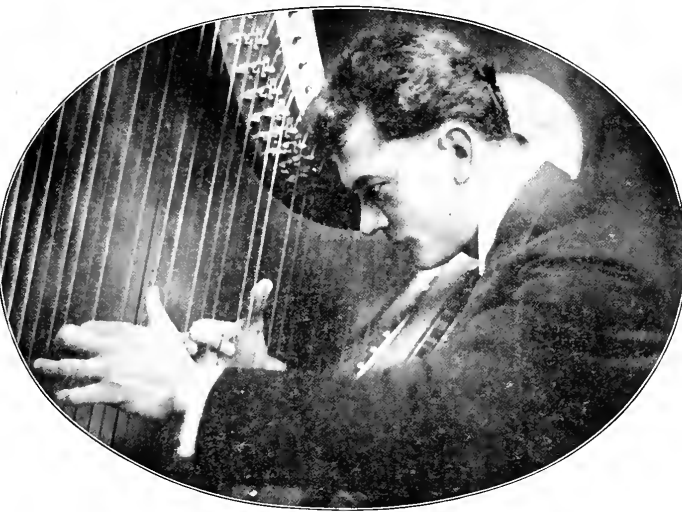
California and Granada Theatres Inaugurate Series of Discovery Concerts for the Benefit of Efficient Resident Artists—Artists Students Have Here a Special Chance to Gain Practical Experience Before the Musical Public

BY ALFRED METZGER

There is no one among the various motion picture managements that is so sincerely and energetically interested in the welfare of music and those affiliated with this art than the theatres comprising the Rothschild Entertainment. For a number of years the California Theatre added to the musical taste and culture of the general public by giving Sunday morning concerts of a decidedly high class character in so far as the selection of program numbers was concerned, and which contributed thousands of new converts to the symphony concerts. And now that circumstances compelled the discontinuance of these splendid musical events for the present at least, the management of the California and Granada Theatres are making an announcement which

Rothschild Entertainment can furnish, and a chance to make good. Any artist who makes a specially fine impression upon the audience will receive further opportunities for public appearances.

The Pacific Coast Musical Review considers this the most generous and most far-reaching enterprise in respect to the recognition of resident artists that has come to its attention and the musical profession as well as the parents and friends of aspiring artists can not show their appreciation in too pronounced a fashion. It will give artist students a chance to find out whether the contentions of their teachers and friends regarding their ability are based upon facts. It will give parents a chance to find out whether the money they spend on their children is



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expressed his regrets, but showed practical appreciation in refusing to accept any payment for lease of the Philharmonic Auditorium. Stewart Bruce of Pasadena is Scotch, as his name indicates, and a scion of the Robert Bruce of history. He is an author and some of his works dealing with the results of the late war have run into the millions of copies. He tendered his services to Madame Gadski as a volunteer in the cause of justice and the results of some of his suggestions will probably bear fruit in the near future. Scores of others who have taken and are taking a keen interest in the outcome of the Gadski case could be named, and in every instance it is not a personal issue—not even a Gadski issue—but a question of protection of the guest within our gates, be he or she English, Italian, German or any other nationality.

ought to interest every music teacher and pupil in and about San Francisco.

These events are entitled Discovery Concerts, that is to say aspiring artists of sufficiently ample capability to appear before the public are given a chance to prove how their art impresses the public. It is one of the finest opportunities to gain practical experience that has ever been presented to the profession in this community. These concerts will be given on Sunday in the California and Granada Theatres at 12:30 o'clock, and will introduce from four to five artists of either professional or semi-professional experience. While the remuneration is not extravagant because of the number of soloists involved, at the same time the management offers some financial inducement, and in addition the artist will receive ample publicity such as only the moving picture palaces comprising the

bearing results. It will give a young artist a chance to gain poise and assurance before the public. Indeed there are so many ways in which this enterprise of the California and Granada Theatres assists the cause of the resident artist that we have not sufficient space to enumerate all the benefits.

The soloists selected for the California Theatre program tomorrow (Sunday), January 7, will be: John A. Parrish, tenor; Miss Betty Anderson, soprano; Master F. and Mary Claudio, violin and piano; Margaret Hanafin, violin; Irma Falway, organ. Ben Black and his band will conclude the program with some of their selections.

At the Granada the following soloists will appear: Philip Gordon, the distinguished American pianist; Austin Mosher, baritone; John Vale, tenor;

(Continued on Page 11, Col. 1)



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TWENTY-SECOND YEAR

IMPORTANT NOTICE TO CALIFORNIA ARTISTS

During the last five or six years, the Pacific Coast Musical Review has been fighting for recognition of the resident artists. By this, we mean artists of reputation and experience. We have finally succeeded in interesting others in our plan and shall be in a position to secure engagements for distinguished resident artists during the season 1923-1924. At the proper time we shall publish the names of the schools, theatres, clubs and managers with whom we have entered into an agreement. In the meantime the editor of the Pacific Coast Musical Review wishes to compile a list of all available artists willing and able to accept concert engagements at any point in California. We shall also open an information bureau for pupils and musicians seeking positions as organists, orchestra player, conductor and, in fact, any phase of the musical profession. Clubs or organizations who wish the services of capable artists, and are willing to remunerate such artists according to his or her standing, may also apply to this publication. No charge will be made either for securing an engagement or an artist.

ALFRED METZGER,
 Editor Pacific Coast Musical Review

RECOGNITION FOR RESIDENT ARTISTS

Although certain music clubs of the California Federation and certain managers have not yet come to their senses in regard to recognizing resident artists of efficiency and reputation to an extent whereby they treat them with the same consideration for their financial welfare as they do visiting artists, in several parts of California successful efforts are being made to change this condition as best as possible. Of course, the first step necessary is to assist our resident artists in securing a name such as will arouse the interest of the public and make such a familiar figure on the musical horizon. And in this particular instance the resident artists have been very much remiss in their co-operation with this paper.

A little over a year ago we inaugurated a distinguished artists' page upon which we published the announcements of only those artists who enjoyed bona fide reputations and who had actual artistic experiences. While the artists responded liberally—not less than eighteen honoring us with their patronage—they failed to take advantage of one of the most important features of that campaign. We asked them all specially to supplement these professional cards with occasional reading notices regarding their artistic activities which notices we wanted to publish in a special column every week. For some reason—possibly indifference, possibly inexperience in selecting the right kind of notices, possibly lack of opportunities for public appearances—this most important part of our campaign was neglected by these artists who took advantage of our page, and hence the campaign, which was a trial effort during six months, was not as successful as it would have been had our suggestions been thoroughly accepted by the artists.

Nevertheless every one of the artists who took advantage of our Distinguished Artists' Page secured one or more engagements, repaying them considerably more than the modest outlay required by the publication of such card. We are again desirous of publishing such artists' page beginning with the first issue in February and extending over a period of six months until the end of July, just in time for the season 1923-1924. This time we shall not entirely depend upon the publicity itself, but we have already made arrangements with a few music clubs, music schools, theatres and managers whereby it is possible to secure for from fifteen to twenty artists a series of from six to ten concerts each. Between now and the end of July we shall continue our efforts to enlist such organizations and also artists so that at the beginning of the season 1922-1923 we shall be able to place practically every resident artist of reputation and experience in a number of concerts which may well be the beginning of a regular tour through California.

If this California tour proves a success—and we have no reason whatever but that it will—we shall extend our plans and arrangements to Oregon and later to Washington, Nevada and so on. We are thoroughly determined to get for our most prominent resident artists on the Pacific Coast the same recognition and the same financial remuneration—with but a few exceptions including artists whose names are so internationally known that they are justified to ask remunerations of unusual proportions—as are accorded artists who visit us during the course of a concert season. If our managers and some of our music clubs are convinced that they can not do this, then the Pacific Coast Musical Review intends to try to show them that it can be done. So if our resident artists think that we are sincere in this matter and that we intend to finish what we have begun, we believe they are willing to co-operate with us in this matter.

Already much is being done to attain satisfactory results in the way of recognizing capable resident artists. Ida G. Scott is conducting a series of Artists' Concerts at Scottish Rite Auditorium during which she introduces resident and visiting artists of distinction under the same dignified auspices. We note that John C. Manning is giving again this year his splendid Students' Chamber Concerts which are deserving of the heartiest recognition and support. This year Mr. Manning confines himself to ensemble music exclusively with the addition at each concert of one soloist. His artists and organizations are selected from the San Francisco Bay Region. The first concert will take place on Friday evening, January 19th, and will be given by the San Francisco Trio—Elsie Cook Hughes, pianist; William Laria, violinist, and Willem Dehe, cellist. Mrs. M. E. Blanchard, contralto, will be the soloist. The second concert will be given by the Chamber Music Society of San Francisco—Louis Persinger, first violin and director; Louis Ford, second violin; Walter Ferner, cello; Nathan Firestone, viola, and Elias M. Hecht, flute. John C. Manning, piano, will be the assisting artist. The third concert will be a request program by John C. Manning and Lajos Fenster. The fourth and final program will be given by the Berkeley String Quartet—Antonio de Grassi, first violin and director; Robert Rourke, second violin; Petrio Brescia, viola, and Willem Dehe, cello. Miss Helen Colburn Heath, soprano, will be the soloist.

This week the Granada and California Theatres are announcing what they term Discovery Concerts. These events will be given every Sunday noon at 12:30 o'clock and are really intended for ambitious and aspiring young artists who seek an opportunity to appear before the public. Inasmuch as from four to five soloists appear at each one of these concerts every week the remuneration for individual artists is necessarily modest, and they are not intended for artists of professional experience and reputation who are in the habit of receiving more generous financial recognition. Many a young student, sufficiently advanced in his studies to reveal artistic advantages of sufficient degree to justify a public appearance,

may here well secure his first chance for entering a brilliant career, for the management of these theatres will engage young artists who made a specially fine impression for other appearances. So we feel that our campaign in behalf of the resident artists is gradually growing in scope and influence.

PUBLIC WANTS HERTZ RETAINED

During the month of December we sent out a few hundred post card votes to test the sentiment of the public in regard to the retention of Alfred Hertz, prior to the beginning of our poll of ten thousand music lovers. Our readers will be gratified to know that although the time has not yet expired for a full return of these votes, we have already more than eighty per cent of the cards in, every one of which demands the retention of Mr. Hertz as far as public opinion is concerned. As soon as our arrangements are completed to distribute the ten thousand we shall send out every one of them and from time to time record progress. We need not the evidence of our test vote to convince us of the popularity of Mr. Hertz. Every one of the symphony concerts has been crowded of late, and at the last two concerts at the Civic Auditorium that huge place was crowded with more than nine thousand people. Surely no better evidence for Alfred Hertz' popularity is needed.

FOURTH PEOPLE'S SYMPHONY CONCERT

Tickets are now on sale at the Box Offices of Sherman, Clay & Company for the Fourth Educational Concert of the People's Symphony Orchestra, Alexander Saslavsky, Conductor, which will be given Thursday night, January 18th, at the Scottish Rite Hall, at 8:30 o'clock. The soloist on this occasion will be Miss Ellen Edwards, the young English pianist. Miss Edwards, who is a graduate of the Royal College of Music, London, and a pupil of Busoni, is a brilliant pianist and plays with marked individuality. She has played with the London Symphony Orchestra, and the full beauty and variety of her tone will be heard to advantage when she plays the Concerto for Piano in F Minor of Frederick Chopin.

Comment will again be made by the conductor on the instruments of the orchestra and the special characteristics of the music played. In addition to the Chopin Concerto, the program will include the following numbers: Symphony No. 8, B Minor Unfinished (Schubert); Symphonic Poem No. 3, Les Preludes (Liszt); Serenade for Strings (Haydn); Three Dances from Henry VIII (Edward German).

BEETHOVEN WORK AT SIXTH SYMPHONY PAIR

Fifth Symphony by Great Master Received With the Utmost Enthusiasm—Alfred Hertz at His Best and Orchestra Responded Splendidly

BY ALFRED METZGER

Notwithstanding the holiday season the sixth pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, December 29th and 31st, under the direction of Alfred Hertz, attracted the usual large audiences. The program included Beethoven's Symphony No. 5 in C minor; Scherzo—The Sorcerer's Apprentice (Dukas); and Overture to Tannhauser (Wagner). Of course the feature of the program was the Beethoven Symphony. And if there is anything in musical literature that puts the artistic faculties of a symphony conductor and orchestra to the test it is a Beethoven Symphony and particularly this Fifth Symphony. The musical sensibility of the audiences that attended this sixth pair of concerts was emphatically illustrated by the unquestionable enthusiasm and universal response which the excellent interpretation of this work effected.

No matter how you may regard the tendency of the ultra modern school of composition one thing is certainly evident even to the least observing, namely, that the public does not respond to its appeal to the same universal and joyous extent that it does to the works of the old masters. After the close of every movement, and again at the close of the symphony the ovations smacked of a genuineness and heartiness only heard on rare occasions. Mr. Hertz had to how time and time again, while the orchestra had to rise to satisfy the applauding music lovers. It was in every way a real triumph.

Now the question arises what is there in this Beethoven Symphony that makes such universal appeal? The answer is very easy. It is the simplicity of emotional expression which goes directly from the heart of the composer to the heart of the music lovers. Beethoven describes here sentiments familiar to every one of us, and just as one able to read can understand and appreciate sentiments natural to him when expressed in print, so can he who understands the language of sound, immediately recognize in a musical performance the emotions he experiences himself during the course of his life. Consequently by depicting these conflicting emotions, which he himself experienced during his lifetime, and which are synonymous with the experience of nearly every one of us in more or less degree, Beethoven talks to us in a language we all understand and therefore we readily respond to its appeal.

The composer, however, is only one half of the performance. Unless the executive artist is also able to grasp the message delivered by the composer and transmits it in terms understandable to all, such message never reaches its final destination. Therefore the triumph achieved by the Fifth Beethoven Symphony last week is equally so a triumph achieved by Alfred Hertz and the San Francisco Symphony Orchestra. The vital, throbbing and often passionate phrases were interpreted in a manner to accentuate their virility and living scintillation. Every one of the musicians contributed to the success by playing like an artist rather than a routine orchestral musician.

In the second movement, for instance, H. Glantz, the first trumpet player, distinguished himself by producing a tone of purity and clearness that could not help but express the beauty of the phrase allotted to him, and the same was the case of every other member of the orchestra. Mr. Hertz, during eight years of consistent and faithful labor, has finally created for himself an instrument after his own heart. Only an orchestra so thoroughly sensitive to the slightest wishes of the conductor that it can almost guess his unspoken artistic wish, is able to do justice to the master that directs its musical destinies. The San Francisco Symphony Orchestra has reached that part of its existence when such ideal co-operation between musicians and conductor is possible.

Once more the eccentric and ingenious phrases of Dukas' humorous fairy tale were appreciated by a delighted audience, while the gripping Tannhauser Overture proceeded from a beautiful calm and sombre beginning to a tempestuous and thrilling climax with such fine shading and accentuation as only Alfred Hertz is able to give it. The cheers and ovation at the conclusion of the program for director and musicians were indeed well bestowed.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any questions relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musical Review, Room 801 Kohler & Chase Building, San Francisco.

1. Why do the Germans call B natural H?—D. S.
The German name H for B natural is one of those peculiar errors which usage has confirmed and made a propriety. In the medieval system of hexachords (six-tone scales) it was necessary to lower the fourth note B a semitone in the scale beginning with F. But in the other scales the original B natural was retained. Thus two B's were distinguished; the new lowered B, called round B and indicated by a round form of the letter; and the original B natural, called square B and indicated by a square form of the letter. The German musicians seeing the square form of the letter B mistook it for an H; and so B natural has been called H in Germany from that time to the present.

2. Explain the difference between the trumpet and the cornet.—W. M.

The tube of the cornet is shorter and wider than that of the trumpet, and towards the mouthpiece of the trumpet is hemispherical, while that of the cornet is intermediate between the hemispherical mouthpiece of the trumpet and the deep funnel-shaped mouthpiece of the French horn. These differences in construction give rise to a difference in tone quality; the trumpet tone is more brilliant and dignified than the cornet tone.

3. What is the oldest choral society in the United States?—C. D.

The Handel and Haydn Society of Boston, founded in 1815.

4. Two notes on the same degree of the staff are connected by a curved line. The second note has a dot above. Is the curved line a tie or is the second note sounded?—E. L. T.

The second note is sounded.
5. Is it correct to use a whole rest for a measure rest in 3-4 and 6-8 time?—K. S.
Yes.

THE SAN FRANCISCO CONSERVATORY OF MUSIC

Twenty years ago a young and talented girl was studying music in this city and like most ambitious young people, was teaching and doing accompanying to secure money to finance a few years in Europe for the further development of her art. Then came the earthquake and fire and chaotic conditions which followed. Many musicians moved to other cities thinking that there would be no field for music in San Francisco for many years. Others gave up in discouragement and turned their attention to other things. But one week from the day of the fire Ada Clement was gathering together as many of her class as could be found and six weeks later when Sherman, Clay & Co. opened temporary quarters in a house on Steiner st. the first person to enter the doors was Ada Clement with an order for material for her pupils.

This courageous spirit has animated Ada Clement throughout her career. In 1910 she went to Europe and studied with Harold Bauer and Joseph Lhevinne. She returned in 1912 to show her improvement and establish her reputation as an artist in a recital and a fine performance of the Beethoven Concerto with the San Francisco Symphony Orchestra.

Pupils flocked to her and in a short time she secured the co-operation of Lillian Hodghead, also a San Franciscan and a graduate of the Institute of Musical Art in New York City, as assistant teacher and head of the department of harmony. Miss Hodghead originated a method of teaching the rudiments of music and harmony to children, which has attracted the attention of music and harmony teachers all over the country.

Under the training and inspiration of these two women the number of pupils increased rapidly and in 1915 the Ada Clement Piano School was formed, with several assisting teachers. By 1917 it had grown to such an extent that a larger building was necessary and a house at 3435 Sacramento St. was secured.

The earnest, inspiring atmosphere of the school caused requests to come in from students who wished to study the other instruments and maintain contact with the school. To meet this growing demand Miss Clement secured the services of leading members of the San Francisco Symphony Orchestra as heads of departments and added the study of the orchestral instruments to her curriculum. In 1920 the school became the Ada Clement Music School. It had outgrown its quarters and during the summer of 1921 the building was remodeled and redecorated, affording much additional studio space and a charming concert hall.

At the opening of the present school year, two new departments were added—a vocal department under Miss Rena Lazelle, well known in the East and Middle West as a concert artist of charm and authority and a teacher whose professional pupils testify to her ability, and a department of interpretative dancing under Miss Ingeborg Lacour-Torrop of international reputation as an exponent of rhythmic interpretation and plastic visualization of music. These have already established themselves as large and growing departments.

A department which has grown more slowly but steadily is the Musical Kindergarten under Miss Blanche Kerner, graduate of the Columbia School of Music of Chicago. This is a new idea in musical pedagogy and there are but a few in the entire country. The idea is gaining in popularity everywhere, and two large schools have recently put in departments for the training of teachers for this work. The kindergarten teaches the fundamentals of music to the little children in the form of games and songs and incorporates Eurhythmics.

A notable feature of the school which is felt very quickly by those who come in contact with it is the atmosphere of enthusiasm and joy in the work, which pervails.

It is a place where the pupils are not only taught music but in which they are surrounded by a musical atmosphere and inculcated with a love of it. The school chorus, the many concerts by pupils, faculty and outside artists, the Musical Library which is open to pupils at all times, the two orchestras and various ensembles are contributing factors to this spirit. The students between 14 and 20 years of age have a Musical Study Club, The Adillean, which gives monthly programs of much interest and value and also promotes friendship and social intercourse.

The demand for pupils to give concerts and to appear on programs in and around the City has steadily increased as the work of the pupils has become known.

The School has always been a supporter of the Symphony Orchestra and the Chamber Music Society and pupils are urged to attend concerts, good plays, art exhibits, etc.

Two years ago the School started a Benefit Fund to secure scholarships for talented boys and girls who could not afford to pay for lessons. This Fund is financed by the proceeds from an annual concert given by the advanced pupils of the School and through contributions from interested people and it is already training a number of extremely gifted young people who could not otherwise have the opportunity to study.

Thought has been taken for the future growth of the school and plans have already been made for a building four times the size of the present one, which can be built in sections as the need arises, on the property controlled by the School. The next unit will include a larger concert hall with a practical stage and an organ, making possible an organ department.

Ada Clement and Lillian Hodghead are loyal San Franciscans and realizing that the Ada Clement Music School has established itself as a fixed and growing institution they feel that the personal elements should be removed and that the school should be incorporated as a representative musical institution of San Francisco, to be known as the San Francisco Conservatory of Music, with the hope and intention that eventually it

will rank with the conservatories of other large cities of this country and Europe and do its share toward making San Francisco a center of music study and progress.

Hereafter the school will be known by this name. San Francisco is to be congratulated on these public spirited women who, in their success are thinking of the needs of the City and building both for the present and the future.

UNIONS AIDED BY MUSICAL PANTOMIMES

Community music and the labor movement joined hands in a recent performance of a special Stephen C. Foster program at Monroe, Louisiana, under the auspices of the local Community Service. The production was put on for the benefit of the relief fund of the Federated Shop Crafts of Monroe. The event represented a combination of music and pantomime outlined in "A Stephen C. Foster Program" issued by the headquarters of Community Service in New York City. Members of the labor organizations did all the work connected with the stage decorations. Employees of the various shop crafts also appeared in the tableaux and pantomimes illustrating the familiar Foster songs. Among the participants were a boys' band from the Louisiana Training Institute, the State Reformatory; the city High School chorus and orchestra under Clara Hall; two quartets of the town's leading soloists. A talk on the life of Foster was given by the Rev. J. L. Evans.

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Concerto for Piano and Orchestra, F. Minor—Chopin
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ALFRED HERTZ, CONDUCTOR

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PROGRAMME

1. Overture "Carnaval".....Dvorak
2. Serenade in D Major.....Brahms
3. "The Pearl".....Dukas

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THE SAN FRANCISCO SYMPHONY ORCHESTRA

The last Friday Concert (that of December 29th) as played by the San Francisco Symphony Orchestra, must surely have seemed to all present an event in the history of this organization. It impressed one with the fact, more than ever before, that San Francisco is in possession of a treasure, a great treasure, created through the remarkable growth of a body of men who through constant work and association is realizing the ideals and aspirations of its leader.

To define art is perhaps impossible. Someone once said of painting that it is the expression of the invisible through the visible. Music accordingly is the expression of the inaudible through the audible. At all events whatever each individual conception of art may be, the one important fact to remember concerning art is that no matter how rare the talent, it is only to the man who is willing to take infinite pains that the goal may become a reality. And in our midst we have one who has taken infinite pains, a true artist in every sense of the word.

To deal lightly with art, in any way, is surely a serious mistake. Let us hope that all thinking people who attend these concerts will stop and consider the value of what they now have, and just as they would hesitate to cast aside that which no material means could replace, may they act accordingly in regard to the future of the San Francisco Symphony Orchestra.

JEANETTE BRANDENSTEIN

Miss Rena Lazelle, the head of the vocal department of the San Francisco Conservatory of Music (Ada Clement Music School) will give a song recital in the Co-related Arts Recital Hall at the Palace of Fine Arts on Sunday afternoon, January 7th, at 2:30. The program will show the development of song-writing in the United States from Indian times to the present day and includes many interesting and rarely heard songs. This is the program which was postponed from November 26th.

12:30 Noon Sunday!!!

At 12:30 this and every Sunday the California and Granada Theatres will introduce Discovery Concerts, an hour of music which will provide opportunity for worthy San Franciscans who are ambitious musically to appear in public. Recognized concert artists will also be heard. Patrons are requested to remain for the picture program. Attend the Discovery Concerts and help develop San Francisco musically.

J. A. PARTINGTON



One Hundred and Tenth Half Yearly Report

The San Francisco Savings and Loan Society

(THE SAN FRANCISCO BANK)

SAVINGS

COMMERCIAL

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DECEMBER 30th, 1922

Assets—

United States Bonds and Notes, State, Municipal and Other Bonds (total value \$26,247,091.00) standing on books at.....	\$24,412,825.57
Loans on Real Estate, secured by first mortgages.....	46,923,661.10
Loans on Bonds and Stocks and Other Securities.....	1,142,855.61
Stock in Federal Reserve Bank of San Francisco.....	108,000.00
Bank Buildings and Lots, main and branch offices (value \$1,200,000.00), standing on books at.....	1.00
Other Real Estate (value \$70,000.00), standing on books at.....	1.00
Employees' Pension Fund (value \$400,613.61) standing on books at.....	1.00
Cash on hand and in Federal Reserve Bank.....	8,084,047.25
Total.....	\$30,671,392.53

Liabilities—

Due Depositors.....	\$76,921,392.53
Capital Stock actually paid up.....	1,000,000.00
Reserve and Contingent Funds.....	2,750,000.00
Total.....	\$30,671,392.53

JOHN A. BUCK, President

GEO. TOURNY, Vice President and Manager

Subscribed and sworn to before me this 30th day of December, 1922.

[SEAL] CHAS. F. DUISENBERG, Notary Public.

Deposits made on or before January 10th, 1923, will earn interest from January 1st, 1923.

A Dividend to Depositors of FOUR AND ONE-QUARTER (4¼) per cent per annum was declared for the six months ending December 31st, 1922

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FIFTH POPULAR SYMPHONY CONCERT

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra will give the fifth concert in its regular Popular Series under the leadership of Alfred Hertz. The feature on the program will be the solo appearance of Anthony Linden and Kajetan Attl in the Mozart Concerto for Flute and Harp, a work which has not been heard here for several seasons. Attl's numerous solo appearances here, as well as throughout this country and Europe, have firmly established him in a high rank among the harpists of the world. Linden, who is now in his third season as solo flutist with the Symphony, came here from Minneapolis where he occupied a similar position and he has also appeared with other prominent orchestras throughout the United States. The orchestral portion of tomorrow's program contains the dramatic Elmont Overture of Beethoven, the Finale and Entrance of the Gods into Walhalla from Wagner's Ringold, the Danse Macabre of Saint-Saens, the famous Dance of the Hours from La Gioconda and the Berlioz Rakoczy March.

The pair of regular symphony concerts to be given next Friday and Sunday afternoons at the Curran will bring forth another most interesting program, made up of the "Carneval" Overture of Dvorak, the Brahms D Major Serenade and "The Peri" by Dukas. The Brahms work is in five movements and has not previously been heard on the orchestra's programs, while the Dukas dance poem will also be somewhat of a novelty as it has not been performed here for more than five years.

A BUSY MUSIC WEEK IN NEW YORK

Ruffo Returns to the Opera—Mme. Jeritza Appears in a French Thais—Paderewski's Second Recital—Orchestral Items

BY ROSALIE HOUSMAN

To some the first appearance of Maria Jeritza in a French role, would be the most significant item of the past week. It was her very first portrayal of the role, and the first time she has sung in French. This seemed no handicap to the brilliant soprano, who seemed at home in the language and fitted admirably into the part. She looked very lovely and was in fine voice. It may not be the sensation of her Tosca, but she did bring a new thrill to the second act, and in the opera, had wonderful support. The Nicias of Orville Harrold was vocally fine, and the Athanael of Whitehill a dignified and well sung part. The smaller roles were capably done, and the new mise-en-scene of Urhan most appropriate.

Challapin sang his farewell in a performance of Don Carlos, going now to Chicago for several guest appearances, then on a tour, and he will return to the Metropolitan in the latter part of their season to complete his contract. He was, as always, in splendid voice and is a convincing actor in any role he assumes. Easton as Carmen was the other high spot of the week's opera. She is vocally and in every other way the most satisfying soprano today in the opera-coast. She may not be sensational, but she is "always there" and never fails to reward those who come to hear and applaud. In Johnson she had a splendid foil, and he sang the Don Jose with far more attention to the vocal details than is usual.

We westerners have just cause to be proud of our own showing on New York programs of the past week. Monday afternoon, Dec. 11th, at Aeolian Hall, Ashley Pettis gave his second recital, and in a program of big music showed great development and increased poetic appreciation of the compositions he played. The seldom heard set of Schumann's Davidsbundler he gave completely and at the end a rare performance of the Franck Prelude, Choral and Fugue. In between were some Brahms and Chopin works, and incidentally his own Miroir. By request, so the program stated, was de Grassi's Rhapsodie Prelude. Mr. Pettis has gone on tour, and is at present playing a number of engagements in Texas.

When George McManus shared the program and the honors with Estelle Lieblich at the Town Hall on Tuesday evening, Dec. 12th, he further honored the west, and American music in playing the Three Burlesques of Jacobi, and one of the recently published preludes of Marion Bauer. Both artists were cordially greeted by a discriminating audience. Mr. McManus played very beautifully, with a big, clear tone, sincere feeling and with sympathy. I have known him only in several years, and was delighted to hear how splendidly strong and virile his work had become. The new music of Mr. Jacobi's was very individual, and one had to be repeated at the insistent demand of the audience.

The Dame Libelule of Blair Fairchild which was the feature novelty on Mr. Danrosch's program Sunday last (the 10th) and though it was a great success in Paris when played as a Ballet, it was less so in the concert hall. It lacked in the action which it assisted and some music cannot stand the divorce. Mr. Fairchild has written much that is fine, tempered though it is by the French idiom (he lives in Paris) and it is to be hoped that more will appear on our program. Miss Hempel as soloist, was ever delightful to eye and ear.

The Philharmonic Orchestra celebrated the 100th birthday of Cesar Franck with a beautiful performance of his symphony, and their assisting artist was Huberman in the Tschakowsky concerto. In their Friday evening they played the Piano Trio of Max Loewer and Gebhardt, long associated with the work, played the piano, a part which is interwoven in the score. Heifetz was soloist, playing the Beethoven concerto and bringing to the performance all the noble line, the length of phrase, and the lofty beauty it requires. It was, all in all, a noteworthy program.

The New York Chamber Music Society, which has, I understand, played in the west, added another series of first performances in their first concert of the season. A piano quintet of Elgar's, which was less heavily scored than was expected, sounded rather well, but had the typical Elgar faults of repetition and was too lengthy. I did not sense much contrast in mood or dynamics, which may have been his intention. It met, however, the approval of the large audience. Several small pieces for piano, viola and clarinet of Bruch were nice, but far from significant, and the final number, a suite in olden style of Steebs's, for a small chamber orchestra, was alive, interesting and extremely scored. He is a member of the American Guild, a violinist, and also the conductor of the Oratorio Society. One can expect much from his virile talents.

Among other vocalists were Alda, who pluckily sang at a charity concert, in spite of a cold, and Vladimir Rosing, who gave the first of his New York recitals, having recently returned from abroad. In his case, vocal criticism is superfluous, as it is a case of sheer personality first, and the vocal means are always secondary, and of purely interpretative value. His presentation of Russian music, is like Challapin's, a dramatic one, which is quite uncanny and always true to the song. At his second recital, Mr. Paderewski chose a far more important program than at his first, and was nearer his former glory than previously. With the many encores demanded and received, it is always a two in one

affair and the dim lights and the strongly romantic personality of the player make a very deep impression. His interpretations of the Bach Chromatic Fantasia and Fugue, of the Beethoven op. 111, the Chopin F minor Ballade—these and many other lesser works of beauty filled the program, and left a profound and lasting impression on the vast audience, which was loth to go, even after innumerable encores were freely given.

WEEK BEFORE XMAS IS QUIETER IN NEW YORK

The International Composers' Guild's First Recital the Only Event of Significance

BY ROSALIE HOUSMAN

On Sunday evening, the seventeenth of December, at the Klaw Theatre, the International Guild, which held its first concert the past season, inaugurated its second season with a program of mostly first performances, and introduced to a most representative and distinguished audience a number of interesting works, well performed. I have already written of their purpose, and of their intention to give new and important musical works—this program was sufficient proof of their high purpose. Some of it was less significant than others—that is but natural—most of the music was European, also perhaps a natural thing, as the American Guild is doing its best for our own composers. The two important works on the program were Henegger's first violin sonata (beautifully played by Tinlet and Salzedo, as delightful a pianist as harpist, which says everything), and the new Sonate for cello and violin by Ravel, heard publicly for the first time. I heard it at the private series of the French-American Quartet a day or so previously, played then as at this concert, by Tinlet and Kefera. It was for the two solo instruments alone, and was so wonderfully written that they sufficed without accompaniment.

It seems as if Ravel has gone back to old forms and conventions as this and other recent works prove, and in these older designs, has laid in new colors and new material, which is very deeply felt, beautiful and satisfying. His modernism is of the spirit and so permeates the entire work subconsciously. It may cause a bit of trouble to older ears, but to me it was delightfully refreshing and at all times consistent. The Henegger, too, was delightful, beautifully written in modern idiom, with a slow movement of such depth that many an eye was wet. There were songs of Saninsky and Gaillard, the two composers at the piano, sung by Mme. Maeterlinck, who not only sang, but dramatized them. Quite the novelty of the evening was an American contribution, on the short symphonic movement for six muted trumpets called Angels. Novel it certainly was—queer to our ears at first hearing, so it received a second performance. One cannot describe the tone quality, but if you know what one is like, imagine six playing contrapuntally—it caused merriment at first. But aside from things like this, which you may like as you will, the guild stands for the best in modernism and will give the public an opportunity of judging what is contemporary in music, and for this they deserve the support of a discriminating public and the attention of the critics.

At the opera, a new Sieglinde in the person of Miss Rathberg, made a very favorable impression. She has already appeared as Alda and is winning a well deserved success. There have been no new performances this past week. Challapin has gone to Chicago. Galli Curci will appear later.

There were fewer concerts: the outstanding soloist of the week was Morini, with the City Symphony, playing the Brahms Concerto for Violin at their two concerts and giving a marvelously mature performance which sounded the heights and depths of this heavenly music. Her bow has the strength of a man. Her tone is very beautiful, always true, poetic and soars. She was enthusiastically received.

The other concert of the week, which stands out unforgettably over the season's run, was the all-Bach program given Sunday afternoon by Siloti, Kochanski and Barreter. That, in itself, constitutes a pinnacle of beauty. They played only sonatas, which were really suites according to our classification, two for violin, one for the flute and another a trio. An event such as this makes criticism an impertinence. The men are individually and together the finest and most sincere performers, and their ensemble was a thing of great beauty and affection for the music they played.

THE CALVE CONCERT

The single concert to be given here on January 14 by the great operatic Diva Calve promises to be a stirring event. Since the brilliant French prima donna first came to this country in 1893, she has been adored by opera devotees from coast to coast. Her incomparable Carmen is the model by which all other interpretations of the famous Bizet role are measured. She was a supreme artist.

And she is a supreme artist. That is the miracle that is astounding audiences in all parts of the country. The Calve who came back after eight years of retirement in her home in France is still the possessor of a voice whose richness of pitch and beauty of tone is the envy of all singers—and at sixty-five (or thereabouts) she can still convey to her audiences the fire, the devilry, the lure that made her Carmen so bewitchingly attractive.

Calve has abandoned the operatic stage, so she says, and those who never saw her performances in those days when the Metropolitan Opera Company was at its zenith and she was one of its bright particular stars, cannot hope for the opportunity now. But the concert stage has been enriched since her "second debut" last

winter by an artist whose voice and personality can still claim the title of "incomparable." Last week she proved this to a vast crowd that filled the Auditorium at Oakland. Now she is singing in Los Angeles—and next Sunday, January 14, she makes her one appearance in San Francisco at the Arcadia Pavilion, Jones and Eddy Streets, under the local management of Selby C. Oppenheimer.

The numbers Calve will sing make up an exceptionally beautiful program, and one that promises to reveal the full scope of her remarkable talents. Most of her numbers are dramatic, and those who have witnessed a Calve concert say that a delightful feature is the great artist's refusal to be bound by the conventional restrictions of the recital platform. Calve acts as well as sings her songs. And this is particularly true of the "Carmen" numbers with which her program closes. The famous "Carmen" fan is in evidence and gesture and movement create the atmosphere, so that the audience re-lives with the singer the greatest interpretation of the wonderful Bizet role that the world has ever known.

The complete program, in which Calve will be accompanied by Miss Ruth Hall, follows: Aria de Cleopatre (Haendel), Nocturne (Fauré), L'Esclave (Berlioz), Cradle Song (Gretchanoff), L'Hercule Vagabond (Bruneau), Serenade (Bizet), Clavelitos (Valverde), Madame Calve; Scherzo B Flat Minor (Chopin), Miss Ruth Hall; Casta Diva (Bellini), Aria de Suzanna (Marrasche de Figaro) (Mozart), The Rose and the Nightingale (Rimsky-Korsakoff), Plaisir d'Amour (Martini), Mort du Cosaque (Moniowski), Aria des Cartes, Chanson Boheme, Habanera, from Carmen (Bizet), Madame Calve.

This will be Madame Calve's single appearance in San Francisco and her last in the Bay District. Tickets can still be secured for the January 14 concert at Sherman, Clay & Co.

Irish Regiment Band—The incomparable music of Ireland, which runs the whole gamut of human emotions, and abounds in classical works of real significance as well as the lilting ballads and modern "jazz" will be featured in what promises to be a festival of Irish music presented by the Irish Regiment Band on January 19 and 20. Selby C. Oppenheimer is presenting this fine organization of Celtic musicians at the Arcadia Pavilion, and they will give four performances on the above dates, including two matinee and two evening concerts.

Directed by Lieut. J. Andrew Wiggins, the Irish Band was formed immediately after the World War, its musicians being drawn from Irish veterans of Canada, all of whom have seen active service, many of whom possess numerous decorations for valor. The Band's object since its inception has been to present Irish music and to foster an interest in the most typical and musically works of Celtic composers, both ancient and modern. Three soloists form part of the organization, rounding out the repertoire, included in addition to hand music singing, as presented by Beatrice O'Leary, a rarely gifted soprano; dancing interpreted by Jean McNaughton, winner of the first prize at an Irish dance competition held last year in Chicago, and the traditional music of the Irish bagpipes, played by the foremost living exponent of that instrument, Pipe-Major John Trenholme.

Mischka Elman's two concerts on January 21 and 22 are among the outstanding events during January. The musical public of San Francisco, like that of every other city in this country, is never known to miss a concert by the great Russian violinist, and the fact that he has been absent from America for two years, touring Western Europe and the Orient, makes his progress through the country this season a series of welcoming ovations. A characteristic of Elman's audiences has always been their cosmopolitan quality. He has a message that appeals to every strata and class of society—a message for the hearts of those who seek their sensations through the emotions, and for the intellects of those who thrill to the fine phases of his masterly musicianship. These varied audiences of his are a peculiar joy to Elman.

At his two concerts here Elman will offer different programs. His appearance is under the local management of Selby C. Oppenheimer, and the concerts will be held at the Arcadia Pavilion, Jones and Eddy Streets. Seats for both concerts are now being sold by Sherman, Clay & Co.

STANFORD ORGAN RECITALS

The regular organ recital series at the Memorial Church will begin next Sunday afternoon, Jan. 7th. Mr. Allen will play the Fantasia in D flat by Saint-Saens, two choral preludes by Bach, Minuet in C major by Mozart, a sketch of the Steppes of Central Asia by Borrdin. On Sunday, Jan. 14th, on the second program of the quarter, Mr. Allen will play the final number of the Pilgrims' Progress by Ernest Austin, the work which was played consecutively last summer. Mr. Allen will be assisted in the rendition of this number by a sextette of singers including Mrs. Sarah Bibby Brown, Mrs. Warren D. Allen and Dr. C. B. Little, Messrs' Marshal Monroe and C. P. Tibbo. Miss Elizabeth Pierce will play the violin part which forms an important feature of this number.

The Sunday program will be repeated as usual on Tuesday at 4:15 and on Thursday at the usual hour the following program will be given: Fugue in B flat (Saint Ann's) (Bach), Minuet from the 4th Symphony (Pierne), Prayer in F major (Guilmont), Ariel (Bonnet), Concert Variations (Bonnet). Beginning with this first program the organist will feature during the quarter the choral prelude by Bach and will play one such number on at least one program during each week.



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The Week's Music Events in Los Angeles

BY SHERMAN DANBY

Los Angeles, Calif., Jan. 2, 1923.—Los Angeles has had its decidedly festive Christmas, the Tournament of Roses at Pasadena has done its advertising duty, the New Year is with us, and once more we settle down to the even tenor of our way.

The usual flock of tourists arrives on every train and it is worthy of note that the tourists that arrive in January and February are in the main, entirely different than at any other time. My friend, the transfer man, who makes his way through the Pullmans checking baggage is a supreme authority as to this, since his lists are regarded with envious eyes by the real estate agents and others, who cater to the wealthy class. Eighty per cent of the tens of thousands who find their way to Los Angeles and Southern California are said to be of the lower middle class, mostly coming from the Middle West. Their education has been rather neglected along the arts, thereby perhaps, answering the question as to why there are so many teachers and pupils in Los Angeles.

The after Christmas tourists, however, constitute an entirely different element and among our visitors will be found those who are keen and appreciative judges of all that is best in music. To illustrate: Only a week or two ago, it was a question if a certain well known singer, who has been absent from this country for many years, but whose name should be a household word, should give a concert in a certain Southern California city, whose population has grown very rapidly in the last decade. The judgment of the secretary of the local Chamber of Commerce was asked, as he himself is a music lover. Let me quote him. "She would not do any business here. Our folks are from the middle west, and nine out of ten never even heard her name." It is a sad, but true commentary, that while the growth, numerically, in Southern California has the whole world amazed, yet the kind of people in the main, who are seeking new homes and new life, are not the kind who have ridden around in limousines and whose daughters regarded a musical education as a necessity. In plain language they know more about turnips than they do about opera, although the transient phonograph salesman did a big business in the fall!

The last half of the music season therefore, is by far, more interesting. The addition of the educated tourist element seems to lend more zip and the attendance at all musical affairs undoubtedly profits. There is much store for us that promises exceeding interest. Calve, Elman, Rachmanninoff, Chaliapin, Paderewski, Hofmann, all to be in the next two months. Add to these, the lesser luminaries, and there is no question but that resident or tourist will have no cause to complain of his fare.

Calve will be heard in recital at the Philharmonic, Jan. 6th and 9th, the matinee on the first date being certain to attract a capacity audience. I do not know if there was any press agent connection between the really splendid articles dealing with the life of Calve that have appeared lately in the Saturday Evening Post, but one thing is certain, these articles have served to create a tremendous interest in this brilliant figure among the younger generation, which is being re-awakened in those who years ago, were ardent admirers. Calve must be close to the sixty mark. I know it is almost twenty years since I wrote press matter for her and was duly cautioned to be careful. The lady has a tongue, Sir! As I write these lines, some of the experiences of years ago come back to me and I feel a little thrill. The story of the Calve life as told in the Post had all the wonderful fire and vivacity and personality of the singer herself. I don't know who wrote the material or who edited it, but I am inwardly convinced that Calve herself, penned almost every line. So in addition to her many other conquests, we must now admit her as a master press agent. Box office receipts are the answer and without this national publicity, it is doubtful if she could have made the box office comeback that she is and will be in Los Angeles.

On January 5th the Fitzgerald Concert Bureau introduces Erwin Nyiregyhazi, the 19-year-old Hungarian pianist. Considerable interest has been aroused in her, more particularly, I suppose, because so many of our tourists have heard him in the East. To hear those who have heard him is to hear of a genius who has arisen amid the multitude of piano students. I understood that he is only to be heard this season in Southern California and that Merle Armitage heard the New York debut and made the local arrangements. His recitals in New York and other cities have given the youth a great voice and tremendous prestige. When one realizes that he arrived a mere boy, absolutely unheralded in America only a year or so ago, and that to mention his name to a music loving Easterner is to provoke an outburst of enthusiasm, rather tends to the belief in the unusual. Under ordinary circumstances, the box office returns might be very doubtful, but I rather imagine a pleasant surprise, because Nyiregyhazi seems to be "the star." This is a favorite expression of a really great American showman. I refer to William A. Brady. I presume it still is, and that after an opening, he still goes out with ear acock to find out if his show is "in the air."

A word in regard to the groups of carol singers who helped to make the Eve exceedingly cheerful, and who brought happiness to countless thousands, particularly



in the Hollywood and other residential sections. I know many a tourist who wrote home to tell them of the illuminated trees in each section of the city, of the scores of beautiful singers and the groups of musicians who brought the Xmas spirit so close to them. Many a hospital, sanitarium and sick home was visited and the wee small hours were well on their way when the last group returned to their own homes. The plan originated by William Mahee and carried out by Antoinette Ruth Sabel, chairman of the industrial music committee for the Los Angeles Chamber of Commerce, undoubtedly created much favorable comment, and did a whole lot of good.

Speaking of Hollywood, it is a long call from Gadsdi to prize fights or perhaps more properly, boxing exhibitions. On Friday evening last, I had to laugh to myself. The American Legion has a fine arena and every week attracts many thousands to its boxing shows. The week before, the poor referee got in bad, and they showered him and part of the audience with cushions. On this occasion the manager gave no uncertain notice to the audience that "fifty policemen were in the building to protect the citizens, and that the first man found whiffing a cushion would be rigidly prosecuted." This same post was one who but a week or two before, helped out in the Gadsdi row and advised the public to beware of the "serious danger" attending a possible visit to her concert. "I find it funny what a difference it makes whose corn is trod on!"

Miss Carolyn Alchin, a recognized authority on the theoretical works in music, will teach in the summer session at the University of California in Berkeley this year.

The clubs are taking a deep interest in the Cadman-Tsianina program to be given at the Philharmonic on January 11th. Princess Chi-neen-a (I spell as pronounced) was heard here in concert four years ago, and the Wa Wan Club has enlisted the services of many others to make this a real reception to the Indian prima donna. Sol Cohen, violinist, and Robert Alter, cellist, will also appear. Clubs which will be represented, will be American Music Optimists, College of Music, University of Southern California, Zoellner Conservatory, Macdowell Club, Matinee Musical Club, and the Hollywood Musical Chorus.

I have it on excellent authority of the City directory that Los Angeles has over 2500 music teachers. As some of the schools have over 100 pupils, it is safe to predict that the training that might have been missing in "L-s-way" has no chance to be overlooked in Los Angeles. Not so many years ago, in both the show and the concert business, we, in New York, paid very little attention to Los Angeles. How different today, and what a credit to the West, Los Angeles is musically. When the adorable Calve arrives, I am going to go to her very humbly, after she has had her first auto trip around the city, and say: "Madame, over 50,000 residents here read the story of your life and now it is in book form, your returns from Southern California, will almost equal New York." Yea—times do change!

Mme. Anna Ruzena Sprotte, the well known Bohemian contralto, who is conceded to be one of the foremost singers in the west spent the Holidays in the mountains at Camp Baldy and Little Bear Lake and resumed her extensive classes on Tuesday, January 2nd. Mme. Sprotte will be heard in song and lecture recitals before several of the leading Clubs of the southwest the coming season. She is also the program chairman of the American Music Optimists and has arranged some of the most unique programs heard here this season.

Gertrude Ross, well known California composer-pianist, will remain in California all the coming season and

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Charles Wakefield Cadman who will appear in one recital only in Los Angeles at Philharmonic Auditorium on Thursday evening, January 11th, with the Indian Prima Donna Princess Tsianina, has written a new song which he has dedicated to her. It is called A Cry at Dawn and is the type of concert song which should find great favor with artists. Mr. Cadman wrote the song in response to the numerous requests from artists and musicians from everywhere who have sung Land of the Sky Blue Water and At Dawning with great success. The lyrics are by Nellie Eberhardt. Princess Tsianina will sing the song for the first time at the Los Angeles concert.

John Smallman, whose first recital for this season will be given at Gannet Auditorium Friday evening, January 12th at 8 o'clock, has prepared a most interesting program of classical and modern songs and has built the recital so that the musician and the music lover as well, will find numbers of interest. Before his arrival in the West Mr. Smallman was the baritone with the Apollo Quartette of Boston and held one of the leading church positions of the city as well as appearing frequently in recital in the East and Midwest. His entire program is as follows: Love Has Eyes (Old English) (Bishop) Oh Speak Not, Beloved (Tschikovsky), Mein Madel hat einen Rosenmund (Brahms), (German Folk Song), Thy Warning is Good (Grieg), John Smallman; Selected Violin Solos--Calmon Luboviski; Impression Basque (Faurand), L. Chanson du Tambourin (Weckerlin), Claire de Lune (Satie), Cello que je Prefere (Faurand), John Smallman; Song by Los Angeles Composers--When the Ship Goes Sailing (Vincent Jones), The Wild Flower's Song (Arthur Farwell), Noon (Mrs. Hennion Robinson), In the Lodges of the Sioux (Homer Grunn), John Smallman; Selected Violin Solos--Calmon Luboviski; O Think of Me (Czerwonky), A Tragic Tale (Slaters), Two Mexican Songs, The Zephyr, Ask of the Stars Beloved (La Forge), John Smallman; May, the Maiden (Carpentier), The Nile (Leroux), Lullaby from "Jocelyn" (Godard), John Smallman; Violin Obligation--Calmon Luboviski.

Doris June Struble, whose clever and original interpretation of dramatic sketches and child dialect stories has made her recitals much in demand, will have several appearances in January. Among the most noteworthy will be the Maryland Hotel on the 2nd, the Ebell Club on the 8th; the W. C. T. U. of Los Angeles on the 15th and for the Catholic Woman's Club on the 17th. To brighten the charm of her "kid pieces" she will appear in costume.

Bessie Bartlett Frankel, Chairman of Extension of the National Federation of Music Clubs is home in Los Angeles after a strenuous tour of seven weeks, during which time she went across the continent and addressed meetings in almost every state in the Union. Several days were spent at the Board Meeting of the Chairman of all departments at Philadelphia from November 14th to 18th which was a largely attended and very enthusiastic meeting.

Claire Forbes Crane, the charming pianist, who so successfully was presented in recital at the Trinity Auditorium, Los Angeles, recently, will appear for the Riverside Woman's Club on Tuesday afternoon, January 2nd. She has been booked before all of the leading Clubs in Southern California before June.

Margaret Messer Morris, splendid young soprano, will appear with Charles Wakefield Cadman at the College of Music of the Southern California University in Los Angeles, when she will illustrate his lecture on Primitive Indian Music with many of the primitive melodies of Europe as well as the Indian tunes.

Sol Cohen, California's popular violinist, has had a busy season, conducting the music for Motion Picture Productions for the Ince Company in Los Angeles. He has appeared in numerous recitals and will open the new season with a concert for the Harmonic Club of San Bernardino on January 9th and will also appear at Long Beach in joint recital with John Smallman on January 26th. Mr. Cohen will also appear with Charles Wakefield Cadman and Tsianina at Philharmonic Auditorium in Los Angeles when he will play several of Mr. Cadman's tricks with Robert Alter, cellist and the composer at the piano.

Melba French Barr, conceded to be one of the foremost sopranos on the Pacific Coast, will appear in recital for the Woman's Club of Orange on Monday afternoon, January 15th, when she will present a most unusual program of new songs. Miss Barr will fill numerous dates in the Southland this season for Clubs and High Schools.

IMPORTANT NOTICE TO ARTISTS

True to our policy of securing recognition for resident California artists, we have made arrangements to secure from six to ten concert engagements for several leading Southern California artists during the season of 1923-1924. At the proper time, we shall announce the names of the schools, theatres, clubs and managers with whom we have concluded arrangements for Northern California. The editor of the Pacific Coast Musical Review will personally visit Los Angeles within a short time and will then be glad to interview any of those artists residing in or about Los Angeles, enjoying a sufficient reputation, who wish to appear in Northern California. We shall also open a teacher's directory for Los Angeles, so that students residing in Northern California, who intend to move to Southern California, will know who the prominent and reliable teachers are. We have worked on this plan for two years, and have finally succeeded in getting the results. We shall offer this service entirely without cost to either the artists or those who seek their services.

ALFRED METZGER,
Editor Pacific Coast Musical Review

THEATRE GUILD SEASON'S FIRST PRODUCTION

The Theatre Guild in New York is an organization which has been in existence several years, and stands for the progressive side of the drama, and has made its ideal not merely a figure of speech, but a living, practical proposition. The men who have been deciding on the productions to be given have had an almost un-failing sense of good drama, and have made financial successes of the things that a purely commercial manager might shy of. The reason for it seems to me that they have artistic sense in connection with their appreciation of good plays and in their selection of actors and in Lee Simonson, their stage director, and in their ensemble, they have achieved an artistic ensemble which is always in spiritual accord with the dramas presented. It is becoming natural now, for the Guild to stage successes, in the ugly, commercial sense of that much misused word. Their repertoire goes on, and so their plays must move up into the Wilds of Broadway. This is what has happened to their first production of the season, R. U. R., which is an abbreviation for a long title and which attracts by its very oddity. It is a play by the Czech Capek and has been remarkably costumed and acted by Simonson, and is splendidly cast, the leading roles being in the hands of Basil Sydney, Louis Calvert, Kathlene MacDonnell, and other well known Guilders. The play itself is strong meat, and one of the most absorbing and dramatic ever done in New York. Dealing with a labor problem, in an entirely new way, it presents a conflict from the start—one which must be seen to be appreciated. It is a play which deserves all the controversy it has caused and it has the force to make one think. It is the most absorbing play now on, and is filling the Frazee theatre, where it went after playing at the Garrick, which is the Guild theatre. It is a play no intelligent theatregoer will want to miss, and one which should appeal to those coming here for a change of viewpoint, as it certainly gives one a new outlook, and a stimulating one. The Guild deserves our heartiest congratulations on the success it has achieved.

KAJETAN ATTL'S RECENT SUCCESSES

Kajetan Attl, the distinguished Bohemian harp virtuoso, and solo harpist of the San Francisco Symphony Orchestra, has been very active since the beginning of the season. In addition to his excellent services with the orchestra Mr. Attl directs a large class of harp pupils in this city and also has a number of pupils at the Dominican College, San Rafael, one of the most prominent institutions in the West. Several of Mr. Attl's artist students have made their public appearance with gratifying success, and the artist, personally has also scored several public triumphs.

One of the foremost of these was in Co-related Arts Society Hall of the Palace of Fine Arts during the latter part of November when Mr. Attl's artistic achievements were recorded in the daily press as follows:

Kajetan Attl played a number of harp solos, including a number of Bohemian folk songs in his own setting. Mr. Attl is an American by choice and his title to the name could hardly be bettered, for he gives to the land of his adoption the culture of the country of his birth.—Redfern Mason in S. F. Examiner.

Kajetan Attl was there with his hypnotizing harp in a number of Bohemian compositions, including a suite of folk songs—his own arrangement. A touching thing in the Bohemian idiom was Ach Neni Tu Neni (Ah! It is Here). When Attl plays, the harp sounds like a human voice singing in primeval simplicity. He gave also a florid dramatic reading from The Bartered Bride, a harp arrangement by Trnacek. It was a delightful recital, particularly enjoyable in the ideal environment of the Recital Hall at the Fine Arts Palace.—Helen M. Bonnet in S. F. Bulletin.

Beloved by all San Francisco music lovers as a harp virtuoso, Attl was acclaimed again and again for his fine performance.—Charles Woodman in S. F. Call.

Victor Geoffron, the well known bass player, formerly with the San Francisco and Los Angeles symphony orchestras, and more recently leader of the Palace Hotel Orchestra, is now a member of the Philadelphia Orchestra under Leopold Stokowsky. Mr. Geoffron tells us that the Philadelphia Orchestra is simply "marvellous" and that he enjoys playing with that organization very much. He is playing third bass there. He expects to remain several years, but eventually hopes to return to San Francisco which city he claims to be "the only city for me."

KREISLER QUARTET TO RECEIVE PREMIERE

On Tuesday evening, January 9th, at Scottish Rite Hall, the Chamber Music Society of San Francisco will present, for the first time in San Francisco, the string quartet composed by Fritz Kreisler, the distinguished and well-beloved violinist. This quartet, which was written about two years ago, was first performed in the East by the Letz Quartet. The Chamber Music Society of San Francisco had a tremendous success in the presentation of this work on its recent triumphal tour of the Eastern States. On his last visit to the Coast, Mr. Kreisler had several conferences with Mr. Persinger concerning the work, and the performance, by the Chamber Music Society of San Francisco, under the direction of Louis Persinger is absolutely authentic.

On the program there will also be the Serenade, Op. 10 for violin, viola and cello, by Erno Dohnanyi. This beautiful trio is being presented at the request of many subscribers, who remember, with keen delight, the splendid interpretation and performance given to it by Mr. Ford and his associates on previous occasions. The program also contains the celebrated B minor suite by Bach, for flute and strings, given in the original Dehn version for chamber music setting. The organization has won high praise for its interpretation of this great classic.

Much interest has been shown throughout the season in the splendid concerts of the Chamber Music Society and a crowded house is anticipated for the evening of January 9th. Seats for this concert are on sale at the box office at Sherman, Clay & Company.

MISS MORBIO'S SECOND COSTUME RECITAL

The second of a series of three Costume Recitals was given by Patricia Morbio at Knabe Hall, Kohler & Chase Building, on Monday evening, December 18th, before an audience that manifested its pleasure and appreciation by hearty expressions of approval. These events are given under the direction of Ida G. Scott who is putting herself definitely on record as defending the cause of the resident artist as well as that of the American artist, and the fact that her efforts are meeting gradually with more and more success proves that Miss Scott's efforts are being recognized.

This second program by Miss Morbio was entitled: Children-Arlequinade-Grown-ups. It was essentially a program of modern composers and was presented with an artistry and refinement that was distinctly refreshing. The following program was thoroughly enjoyed and given for itself: Daddy's Sweetheart (Liza Lehmann), The Butcher, The Dentist (Rose Fyleman), The Bat Kite (Anice Terburn), The Little Tin Colonel (Patricia Morbio), On the Day I Get to Heaven (Liza Lehmann), I Don't Like Beetles (Rose Fyleman), The Dancing Lesson (John Alden Carpenter), The Child Next Door (Rose Fyleman), Stout (John Alden Carpenter), Patricia Morbio, The Clown (MacDowell), The Serenade of the Doll (Debussy), Gollwog's Cuckoo Walk (Debussy), Marian de Guerre Steward, A Philanthropist (J. Gordon Amond), (Charles Gilbert Spross), A Disappointment (Pierrot sings) (Sara Teasdale), Pierrot (Dagmar de Rybner), Patricia Morbio: Two Humoresques (Grieg), Valse Caprice (Cyril Scott), Polonaise Americaine (John Alden Carpenter), Marion de Guerre Steward, The Canoe (Phyllis Fergus), At the Lavender Lantern (Charles Divine), (Accompaniment Le Miroir—Gustave Ferrar), The Seagull and the Crow (Frederick Norton), A Lesson with the Fan (Guy d'Ardelet), Patricia Morbio.

The third and final event of this series will take place on February 21st and will be entitled A Garden Cycle.

ALCAZAR THEATRE

"Daddy's Gone a Huntin'," a really great play in which Marjorie Rambaun was starred at the Plymouth Theatre, New York, has been chosen by Thomas Wilkes as the next attraction at the Alcazar Theatre, beginning Sunday matinee, January 7th. It is replete with dramatic incidents and unexpected situations and presents the eternal triangle from a new and different viewpoint. Zoe Akins, who wrote Deceasee, which found such favor with Alcazar audiences, is the author of this unusual piece. She is said to excel her own previous work in the remarkable strength of her characters and her picture of a certain phase of American life is especially vivid.

Nona Bryant, whose popularity with local audiences is already most pronounced, should be found admirably suited to the principal role. Dudley Ayres will be cast in a part requiring painstaking delineation, but one to which he is well fitted. Little Lucille Shipper has been cast for an important part. She is very popular at the Alcazar and her appearance will be welcomed.

"Daddy's Gone a Huntin'" is a modern play, the locale of which is laid in New York. There are three distinct scenes and the production is being carefully planned by stage director Hugh Knox and scenic director Dickson Moran. This week comedy reigns at the Alcazar with a holiday production of Dear Me, which is filled with fun and amusing situations.

Miss Rena Lazelle, the head of the vocal department of the San Francisco Conservatory of Music (Ada Clemens Music School) announces a pupils' recital for Friday evening, January 12th at 8:15 in the concert room of the Conservatory, 3435 Sacramento St. About twelve pupils will take part and will be assisted by Miss Melva Farwell, flutist. This recital is open to the general public.

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The Durini Vocal Studio gave a Christmas Recital at 1072 Ellis St. on Thursday evening, December 21st, when the following program was rendered before a large and appreciative audience: Recitativo and Duetto, Mesta ognor planger vorrei Marta (Flotow), Lyric Soprano, Alice Bradley, Dramatic Mezzo-Soprano, Mrs. Shirley Hoppin Porter; Dio Possente (Faust-Gounod), Dramatic Baritone, Howard Peck; When You Are Far Away (Florence Hull), Soprano, Lillian Solari; De miei bolenti spiriti, La Traviata (Verdi), Dramatic Tenor, Emilio Moore; Giorni Poveri vivea, Il Trovatore (Verdi), Mezzo-Soprano, Mrs. Fenetta Goldberg; I Hear a Thrush at Eve (Cadman), Soprano, Mary Small; Vi ravviso, La Sonnambula (Bellini), Dramatic Baritone, Earl Ellis; Recitativo e Duetto—O belidate che rallegrai, Gli Ugonotti (Meyerbeer), Lyric Soprano, Alice Bradley, Lyric Tenor, Louis Leimbach; A tanto amor, La Favorita (Donizetti), Lyric Baritone, George Perez-Velazco; Son anch'io la virtu masima, Don Pasquale (Donizetti), Soprano leggero, Mildred Eckland; Il fior che avevi a me tu dato, Carmen (Bizet), Lyric Tenor, Louis Leimbach; Mon coeur s'ouvre a ta voix, Samson and Delilah (Saint-Saens), Dramatic Mezzo-soprano, Mrs. Shirley Hoppin Porter; Nella calma dun bel sogno, Romeo and Juliet (Gounod), Lyric Soprano, Alice Bradley; Spirto Gentile, La Favorita (Donizetti), Lyric Tenor, Louis Leimbach; Voi lo sapete, Cavalleria Rusticana, (Mascagni), Dramatic Mezzo-Soprano, Mrs. Shirley Hoppin Porter; Mezza notte suona gia, Quartetto, Maria (Flotow), Lyric Soprano, Alice Bradley, Dramatic Mezzo-Soprano, Mrs. Shirley Hoppin Porter; Lyric Tenor, Louis Leimbach, Dramatic Baritone, Earl Ellis. Madame Lillian Slinkey Durini at the piano.

H. B. Pasmore gave an invitational musicale at Knabe Hall, Kohler & Chase Building, on Friday evening, December 15th. An excellent program was presented by Margaret Caldwell Speer, soprano, Mrs. Le Roy V. Brant, mezzo soprano, Wilson Taylor, tenor, assisted by Eva Walker, pianist, and Mrs. Gayle C. Moseley, accompanist. At the close of the program the guests prepared to the Pasmore Studio, Suite K, Kohler & Chase Building, to partake of light refreshments.

Miss Georgia Kober, the distinguished American pianist, who is spending the winter in San Francisco, has organized a class of artist pupils and is enjoying her work immensely, having absorbed the San Francisco atmosphere which every artist appreciates. She is beginning to fill a few concert engagements and will give a lecture recital before the Ebell Club of Pomona on January 12th and at the home of Mrs. Inga Nelson Brown in Los Angeles on January 15th. Other important concert appearances will be announced later.

Miss Marion Frazer, the charming and thoroughly efficient young pianist and pedagogue, has moved her studio to 2027 California Street, and has begun the new season with a large class of capable young students who enjoy being trained by this thoroughly equipped artist. Occasionally some of Miss Frazer's pupils appear in public and private functions and on every occasion they reveal those artistic traits which proclaim their thorough training.

Wager Swayne, the distinguished piano pedagogue, who resided in San Francisco for several years and conquered for himself as great a reputation in the Pacific West as he already enjoyed elsewhere in the musical world both in Europe and America, is again thoroughly

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established in Paris where he has a large class of pupils who come to him from all parts of the world. He just completed a new house which was constructed according to his needs. He is now occupying it and finds it most convenient and well adapted for his artistic purposes. Several of his pupils are from the Pacific Coast. Among his specially talented pupils is Zena Bory, a Russian, who gave a very successful concert in Paris on November 28th.

Alexander Bevani, basso, and Claire Forbes Crane, pianist, now residing in Los Angeles, announce the formation of classes in song interpretation, featuring songs in English, French, Italian, phrasing, enunciation, platform deportment, normal work and program building. The classes also include lectures on modern songs and opera traditions once a month.

Miss Elizabeth Simpson, the well known pianist, left on Friday, December 15th on a holiday vacation trip to Los Angeles where she is visiting friends until January 2d. Miss Simpson reports the busiest season she has ever experienced, and her plans for the New Year include several important lecture and concert appearances both for herself and her artist pupils. Miss Simpson's charming book Prince Melody in Music Land has been cast into operetta form and will soon have its premiere at a well known San Francisco Theater.

Miss Una Bourne, an Australian pianist of international reputation, and whose concert appearances have earned her an enviable artistic reputation wherever she appeared in Europe as well as Canada, Australia and America, was a visitor in San Francisco last month on her way from Canada where she concluded a successful tour to the East where she is booked for a number of concerts. Her most recent concert prior to her San Francisco visit was in Montreal. In the summer of 1922 Miss Bourne was on tour with Mme. Melba in Australia and scored a decided success. She is a native of New South Wales and received her first encouragement in a wider concert field in Germany where she gave concerts in Leipzig, Berlin and Dresden. Her success was so pronounced that an offer for a tour in 1914 was accepted by her, but owing to the war she never was able to finish it. Apart from a successful tour through the English provinces with Melba, Miss Bourne's most interesting experience was a tour through Czechoslovakia in 1920. Miss Bourne also appeared in concert in Paris with much success. She expects to appear before the musical public of the Pacific Coast before returning to Australia.

The Pacific Musical Society will give its first January program on Thursday evening, January 11th. The soloists for this occasion will be: Roxana Wehne, pianist, Lajos Fenster, violinist, Frank Moss, pianist, Rose Reida Cailleau, soprano, Reida Cailleau, at the piano; Hostess Miss Hazel Pierce. The second January program will take place on the twenty-fifth and the soloists will include: Eugenia Argiewicz Bem, violinist, Stanislas Bem, cellist, Mrs. Theresa Bauer, pianist, Mrs. Charles Stewart Ayres, soprano, and Hazel Nichols, pianist. Hostess Mrs. Henry S. Manheim.

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(Continued from Page 1, Col. 4)

Sonia Trobe, soprano; Harold Stanton, tenor; Oliver Wallace, organ. Paul Ash and his Orchestra will conclude the program.

In both instances the audience attending the concert will be permitted to remain for the pictures. This is certainly an experiment worth while watching. Many a competent artist, otherwise unable to gain adequate recognition, will have the chance of his life, to discover whether he can impress an audience sufficiently to make a success in the course of a professional career. The Pacific Coast Musical Review is glad to encourage these events with every ounce of energy at its disposal and it trusts to secure the co-operation of the profession and the students.

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For the fifth popular Sunday concert, January 7, Conductor Rothwell has selected an unusually attractive program of much variety, with compositions of the modern classic composers, including Elgar's military march, "Pomp and Circumstance"; Les Erinnyes, by Massenet, performed for the first time at these concerts, with 'cello solo by Ilya Bronson and Sylvain Noack, patrons will hear for the first time in Los Angeles one of Deiver's most popular young sopranos, Alice Forsyth Mosher, who has recently joined the local music colony. Miss Mosher will sing an aria from Charpentier's "Louise," "De puis le Jour," and "Charmant Oiseau" from "La Perle du Brésil" (David). Miss Mosher comes with highest endorsements from the Eastern cities, where she has appeared with numerous orchestras and in recital programs.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 15

SAN FRANCISCO, SATURDAY, JANUARY 13, 1923.

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NATIONAL CONTEST FOR AMERICAN ARTISTS

National Federation of Music Clubs Announces Fifth Biennial National Contest for Young Professional Musicians—State Contest Will Be Held in Each State Between February 15th and March 30th—California Federation of Music Clubs Offers Prizes

BY ALFRED METZGER

Ever since the year 1915, the National Federation of Music Clubs has demonstrated its sincerity in encouraging American artists by giving Biennial National Contests during which either by the distribution of adequate prizes, or the assurance of certain concert tours, or both young professional musicians of American birth and of unquestionable ability are given an opportunity to gain recognition from their fellow citizens. Every state in the Union furnishes its quota of artists. These contestants are accessible to students trained in America, native born or of naturalized American parents, and must be 85% efficient according to the decision of a competent committee of judges. Any young artist, having placed himself or herself under professional management, is not eligible to enter the competitions of the National Federation of Music Clubs.

It will here be seen that the Pacific Coast Musical Review is co-operating with the National Federation of Music Clubs when it espouses the cause of the resident artist. And it will also be seen that any MANAGER WHO FAILS TO ENCOURAGE RESIDENT ARTISTS AND WHO ACTUALLY PREVENTS THEM FROM SECURING RECOGNITION BY MUSIC CLUBS IS ACTING AGAINST THE INTERESTS AND POLICY OF THE NATIONAL AND STATE FEDERATIONS AND IF HE OR SHE IS A MEMBER OF SUCH FEDERATION, THERE IS EVIDENCE OF TREASON AGAINST THE ORGANIZATION IF RESIDENT ARTISTS ARE NOT TREATED THE SAME AS VISITING ARTISTS. The Pacific Coast Musical Review is ready to PROVE that resident artists in California are not getting a square deal on the part of either managers or certain music clubs, and presently we shall not fail to give our proofs and mention names.

In discussing this problem with some of our prominent California managers, we were told that each is doing already a great deal for resident artists. Upon investigation, we found that the most that can be said in favor of such manager, is that occasionally, when a vacancy can be filled and when a music club refuses to pay the exorbitant prices asked for inferior visiting artists, a California artist is called upon to fill such vacancy, but at a price ridiculously below that of an Eastern artist without name or reputation. If that is assisting California artists, then we don't know what the word ASSISTING means. We do not mean that there is a California manager or music club that is not willing to engage a resident artist of standing once a year or once in two years at as low a remuneration as it is possible to get him. If that is assisting resident artists, then there are managers and clubs who do recognize such artists. But that is not at all what this paper means when it says NO EFFORTS ARE BEING MADE TO RECOGNIZE RESIDENT ARTISTS.

What we mean is that managers and music clubs should make it a point to discover whether there reside in our State a number of artists of sufficient ability, reputation, experience and genius to compare artistically with any artist visiting us. And if there are, THEY SHOULD RECEIVE THE SAME CONSIDERATION IN THE NUMBER OF CONCERT ENGAGEMENTS AND IN AMOUNT OF REMUNERATION AS IS GIVEN ANY VISITING ARTIST OF

THE SAME ARTISTIC QUALIFICATIONS. It is treason to the National Federation of Music Clubs, and to the State Federation as well, to DISCRIMINATE AGAINST RESIDENT ARTISTS. And it is about time that the music clubs realize that they do not need to be AFRAID of anyone. In financial as well as numerical strength, they overshadow any manager or group of managers in this country, and upon them depends the existence of such managers. And when managers try to make these music clubs believe that they wouldn't exist if it were not for them, then they are giving vent to a conviction entirely at



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variance with the facts, for it is the Music Clubs that make the manager, and not the manager that makes the clubs.

If prospective California artists—that is to say, artist students or young professional musicians who have not yet entered the ranks of regularly managed artists—wish to contribute their share toward municipal state and national recognition of the resident artists on par with the visiting artist, then they should take heed and enter this contest which will take place in California, beginning February 15th, and ending

FITZGERALD ON SIDE OF RESIDENT ARTISTS

Los Angeles Again to the Fore as Among First to Give Helpful Encouragement to a New and Worthy Cause—Fitzgerald Music Company and Merle Armitage Inaugurate Extensive Series of Concerts for Resident Artists Under Dignified Auspices.

BY SHERMAN DANBY

That the time is ripe for a musical awakening of artists residing on the Pacific Coast, was told in detail in last week's issue of the Pacific Coast Musical Review. Now comes information from Los Angeles regarding the proposed series of concerts, to be given next season at the Philharmonic Auditorium in that city, all by resident artists. The plan has been in process of formation since last June, at which time the Fitzgerald Concert Direction was formed. J. T. Fitzgerald of the Fitzgerald Music Company, and Merle Armitage, a concert manager of national reputation, organized this management for the purpose of

daily papers, has been elected for the purpose of acting in an advisory capacity to arrange programs and select the artists. Six concerts will be given, and at least three artists will appear on each program. Each program in turn will have a purpose, and will be given over to the picturing of a definite musical thought. The concerts will be given in the Philharmonic Auditorium, which houses all the major concerts given in Los Angeles, and the concerts of the Philharmonic Orchestra. The Auditorium management will co-operate in the matter of an arrangement whereby this series will have an advantageous rental fee.

The Fitzgerald management will handle this series without reward for their services, other than actual office expense, and the entire net proceeds will go to the artists participating. It is the plan of the management to keep the standard high, so that to appear on this series will add materially to any artist's standing. The Fitzgerald Concert Direction under the management of Merle Armitage, a ready established and powerful factor in the musical life of Southern California. The Beggar's Opera, and the Russian Opera appeared under Armitage management on the Coast last year, while this season, J. H. Charles Thomas and Erwin Nyrerghazi have already had six appearances in the Los Angeles territory under this management, and Titta Ruffo and Rosa Ponselle are yet to come. The interest that the Fitzgerald management is taking in resident artists is a far-sighted one, and means much for music and for artists in the Southland.

(Editorial Note—In bestowing credit upon California managers and music clubs who really are taking a genuine interest in the resident artist last week, we unintentionally omitted the name of the Fitzgerald Concert Direction of Los Angeles and its able directing head, Merle Armitage. We already were aware of the plans that had been prepared by this organization in behalf of resident artists of distinction, but in writing upon the subject in a general way, the efforts of Mr. Fitzgerald and Mr. Armitage, although most important, escaped our attention at the time. Naturally the Fitzgerald Concert Direction will at first confine itself specially to the distinguished artists residing in the Southland, but gradually, when these artists prove that the public desires to hear them, they will be ready to appear in the Northern part of the State.

By that time plans will also have been completed by means of which the distinguished artists residing in San Francisco and the Northern part of California will have given proof that the public here is anxious to hear them, and they will be ready to appear in Southern California. This method of exchange can be established by means of which it is possible for the musical public of Northern California to hear the leading concert artists of Southern California, and vice versa. If then we can convince the officers of the music clubs belonging to the California Federation that THEIR MEMBERS want to hear artists of distinction, residing in California as well as artists of renown residing somewhere else, then the problem of the resident artists will be definitely solved.

For next season, a start is to be made well in advance. A meeting is to be held in February, at which time an effort will be made to have every artist residing in the vicinity of Los Angeles present. A committee consisting of the five critics on the five Los Angeles

(Continued on Page 6, Col. 1)

(Continued on Page 11, Col. 1)



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Pacific Coast Musical Review

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TWENTY-SECOND YEAR

DEMOCRACY IN MUSIC

Just as we are in the midst of our campaign to record public opinion regarding the advisability of retaining the services of Alfred Hertz at the head of the San Francisco Symphony Orchestra, a friend sent us an excellent article about Frederick Stock, conductor of the Chicago Symphony Orchestra, the same being the fifteenth of a series of articles written for a leading Chicago daily paper by Paul Wright presenting notable men and women of that city. This article is headed "Democracy in Music," and is applicable to the present situation in San Francisco. We shall quote a few specially telling phrases:

The Chicago Symphony Orchestra and what goes with it must be a great annoyance to pessimists, because it was established on democratic principles, was paid for by the people, has flourished on democratic lines and is enormously successful, extremely useful and remains democratic to this day. It was a creation of the people and by them and for them under Theodore Thomas, and it is continuing its career of service under the skillful guidance of Frederick Stock. Its ministrations are raising the standards of musical taste in Chicago and the West and altogether the enterprise is one of those things that are making Chicago a city set upon a hill, whose light can not be hid.

With but slight changes this paragraph can be employed for the San Francisco situation as the Pacific Coast Musical Review looks upon it. Under the regime of Henry Hadley the San Francisco Symphony Orchestra was conducted under undemocratic principles. Although the Musical Association of San Francisco was supported by the combined society and wealthy business elements, a minority of which seem never to have gotten over the loss of their hero. But although practically all society people, all prominent business men of wealth, all snobs and their hangers-on backed Henry Hadley, still the public could not be convinced that the symphony concerts were an artistic asset to San Francisco.

Not until Alfred Hertz became conductor was it possible to place our symphony support upon a really democratic basis. After all, the people are at present really supporting the San Francisco Symphony Orchestra. Let us show you how. With the exception of a pitifully small number of wealthy people the thousand guarantors, rich and poor alike, contribute an average of \$100 a year. Some give \$5, some possibly but \$1, others \$25, \$50 and \$100. Only a few give more. Subscribers and single ticket buyers contribute about \$80,000 during a season. It is therefore an organization practically supported by the people. The Pacific Coast Musical Review therefore maintains that since the people contribute now practically ALL the money—or at least the majority of it—they should be considered when

the question of a conductor confronts the association, and not a few grouches who DO NOT EVEN SPEND ANY MONEY FOR SYMPHONY CONCERTS, NOR BELONG TO THE ASSOCIATION. That is the reason why we are now conducting this campaign.

When we suggested about two months ago that it was just as possible for the people to maintain these symphony concerts without guarantees from the wealthy, the president of the Musical Association was quoted in the Call as stating that our plan was folly. But according to the above quotation it is no folly in Chicago. And what can be done in Chicago can be done in San Francisco. Indeed, the policy inaugurated both by William Sproule, the former president of the association, and John D. McKee, the incumbent, is nothing more or less than a democratic policy, for it is based upon the principle of having the GREATEST NUMBER OF GUARANTORS AT THE LEAST POSSIBLE AMOUNT PER INDIVIDUAL. This is a democratic plan. And if it is possible to do this with ONE THOUSAND GUARANTORS, WHY IS IT NOT POSSIBLE WITH TEN THOUSAND GUARANTORS? We do not see anything impossible in it at all. If, as Mr. McKee thinks, the seating capacity of a theatre is not large enough, then the number of concerts will have to be increased, or some events can be given in the Civic Auditorium.

If those in charge of the War Memorial, which includes a symphony hall, were more competent to fulfill their responsibilities toward the public who subscribed liberally for that edifice, work on that memorial would have begun long ago, and today our symphony hall would be completed. Is it possible that some of those at the head of this War Memorial movement are among the opponents of Mr. Hertz and do not like to build the symphony hall as long as he is conductor? We would not be surprised if our question received an affirmative answer. It is a pity that pigmy minds are chosen for giant enterprises. Chicago justly prides itself on its symphony hall. Some day when real leaders have been placed at the head of the War Memorial movement, San Francisco will also have reason to feel proud.

Let us see what Mr. Wright says about Chicago's Orchestra Hall:

All these activities center in Orchestra Hall in Michigan Avenue. This, too, should irritate the pessimists, for the Chicago Symphony Orchestra "owns its own home"—and like all other business affairs in connection with this remarkable organization—makes it pay. The edifice erected in 1904 by popular subscription, was an investment of about \$1,000,000, and is now valued at about twice that sum. Good music and good financing run hand in hand.

No truer word has even been penned than this last sentence. "Good music and good financing go hand in hand." And it is equally true that bad music and bad financing go hand in hand. And the moment any change is made in the conductorship of the San Francisco Symphony Orchestra that reduces its musical standard—and by such reduction we mean in the opinion of the public, and not a few society people—then the financial backing will be equally reduced, and this is not the expression of a pessimist in music, but one who has devoted nearly thirty years of his life to the cause of music and musicians.

There is something else in this remarkable article which we feel justified to apply to San Francisco's situation:

The Chicago Symphony Orchestra is now in its thirty-second year and during that time it has had but two conductors, Mr. Thomas for fourteen years, and Mr. Stock for seventeen years.

Please read this carefully those of you who have been told that Mr. Hertz, having conducted the San Francisco Symphony Orchestra for eight years has been here long enough, and that the people want a change. LET US TELL YOU THAT THE PEOPLE NEVER WANT A CHANGE IF THOSE THEY ADMIRE CONTINUE TO GIVE SATISFACTION BY FAITHFUL SERVICE AND UNQUESTIONABLE EFFICIENCY. The fact that the audiences at the Hertz concerts constantly INCREASE, that more people attend the concerts

during this eighth year, than did during the first year, that the guarantee fund grows, that the concerts at the Civic Auditorium are crowded—all of this PROVES beyond the shadow of a doubt that the people—WHO CONTRIBUTE THE GREATEST SHARE OF THE FINANCES—are satisfied. And we are going to PROVE they are satisfied by means of their own signatures to their desire to have these concerts continued under Mr. Hertz's leadership. SAN FRANCISCO DOES NOT WANT A SOCIETY LEADER TO CONDUCT ITS SYMPHONY CONCERTS; SHE WANTS A SYMPHONY LEADER, and that is whom she has right now, and should hold on to very firmly.

10,000 ATTEND THIRD AUDITORIUM CONCERT

Popular Concert by San Francisco Symphony Concert,
 With Arthur Middleton as Soloist, Another
 Great Popular Triumph

BY ALFRED METZGER

The largest audience attending the popular concerts at the Exposition Auditorium, under the auspices of the City of San Francisco, attended the third of these events on Thursday evening, January 4th, which is another proof of Alfred Hertz's popularity. The best evidence for the contention of the Pacific Coast Musical Review regarding the popularity of the symphony concerts is the fact that the attendance never grows less, but on the contrary grows steadily more, and at the end of each successive season more people have attended the concerts than on previous seasons. Over twenty-thousand people attended the three concerts given at the Exposition Auditorium so far, and about twenty thousand more have attended the six pairs of regular concerts and the five popular concerts at the Curran Theatre. If this does not mean that the people of San Francisco want symphony concerts under the direction of Mr. Hertz then we do not know how to get at public opinion.

We can not emphasize too much the good work that is being done by the Mayor, the Board of Supervisors and the Auditorium Committee consisting of J. Emmet Hayden, chairman; Edwin G. Bath, and Charles J. Powers in giving the people of San Francisco an opportunity to hear the very best of music under the very finest conditions at prices within everyone's reach. Here is an educational work that really counts for something, for every time such a concert is given it adds so many more people to the rapidly growing army of genuine music lovers. Music teachers, music houses, music managers and indeed everyone vitally interested in music benefits directly or indirectly through these concerts, because it adds hundreds—yes thousands—of new recruits to the cause of music. Anyone who can not see the truth of this contention is so blind that he ought not to be associated with music at all.

The program opened with Weber's romantic Overture, played with that adherence to shading and coloring which brings out every best spot in a composition. It was followed by Wagner's Song to the Evening Star from Tannhauser, with Arthur Middleton as soloist. We anticipated this number with more than ordinary interest and pleasure. In the first place Arthur Middleton is one of the foremost American artists before the public, and we are fighting the battle of the American artist, so secondly this aria is one of our favorites when properly interpreted. It was, therefore, with no little measure of disappointment that we found our expectations far from being realized. It is true Mr. Middleton exhibited a beautiful baritone voice of even quality and balance. His enunciation was absolutely clear and distinct, every word being understood. While occasionally his tone production seemed rather more nasal than necessary, in the main it was free and clear.

But the phase of his art that left most to be desired was a lack of virility, emphasis and temperament, absolutely inadequate in the negotiation of operatic arias. The contrast between the artistic emphasis of the orchestral accompaniment and the solo work was so apparent that even the public seemed to sense it, for notwithstanding the numerous recalls evidently meant to be a demand for an encore, the applause was neither as spontaneous, nor as powerful as is usually the case when a soloist appears. Louis Persinger, Kajetan Attl and Uda Waldrop received far more enthusiastic applause than Mr. Middleton. In his second solo, namely, the Song of the Drum Major from Le Cid by Thomas, this lack of spirit and vitality was even more apparent, for it was a song that required rhythmic emphasis and vivid sprightliness, and Mr. Middleton was not awake to its requirements. We repeat we were sorely disappointed and we know of several baritones residing in this State who could have done better justice to this work.

Louis Persinger, violin; Kajetan Attl, harp; and Uda Waldrop, organ, played the ever pleasing Bach-Gounod Ave Maria in a manner that brought out its sentimental spirit to a great degree. The ovation these three musicians received at the conclusion of the number was well merited. Liszt's Hungarian Rhapsodie No. 2, with its spirited climax and its inspiring Magyar tunes was given a thrilling reading and seemed to tickle the fancy of the auditors. The dramatic Phedre Overture by Massenet was greatly admired by the auditors and was interpreted with fine musical judgment by Alfred Hertz. Finally, Largo, with Uda Waldrop at the organ and Louis Persinger playing the violin obligato, was another of the popular features of the program. The concert concluded with the ever admirable interpretation of Wag-

ner's Tanhauser March, which we can not imagine played with finer effect than is the case under the vital direction of Alfred Hertz. Ten thousand people were present on this occasion, and ten thousand satisfied music lovers left the auditorium after the concert.

FIFTH POPULAR SYMPHONY CONCERT

Although ten thousand people crowded the Exposition Auditorium on Thursday evening, January 4th, at the third popular concert given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz and under the auspices of the City of San Francisco, three days afterwards, at the Curran Theatre, January 7th, on the occasion of the fifth popular concert, once more a crowded house gave emphasis to the high esteem in which the musical public holds Mr. Hertz and the orchestra. An exceptionally fine program characterized this event. The opening number consisted of Beethoven's Egmont Overture, the emotional contrasts of which were accentuated with artistic precision and fine orchestral balance. The feature of the program was the Concerto for Flute and Harp, by Mozart, interpreted by M. Anthony Linden, flutist, and Kajetan Attil, harpist.

This was in every sense of the word a performance of the utmost artistic finish. It is not easy to interpret a Mozart composition in a manner to satisfy the taste of genuine music lovers. But we defy anyone to repeat to us the expression of an auditor not in conformance with our impression. Mr. Linden's fine, warm, true and mellow tone; his easy technic, unmarred by any clumsiness, and always thoroughly dependable; his tasteful phrasing and his musically earnestness—all combined to add to the enjoyment of the performance. Not less delightful was the playing of Mr. Attil, when we have yet to hear a superior artist on that effective instrument—the harp. Mr. Attil not only delights us with his bell-like tone, his accuracy of intonation, his exquisite coloring and shading, but he also impresses us with his style, his poise, his gracefulness and his convincing earnestness.

The first part of the program was concluded with that inspiring and dramatic reading of the Finale and Entrance of the Gods into Valhalla from Wagner's Rheingold which only a Hertz can obtain at the present time. It surely deserved the cheers which the audience was so eager and so ready to give. Saint-Saens' Dance Macabre, with its ghostly measures and its rich melodies, formed another star feature of the program, while the Dance of the Hours from La Gioconda by Ponchielli lend a sprightly air to the atmosphere of the event. It was fascinatingly played. Berlioz' effervescent Rakoczy March closed the program with a splendid dash and intensity, causing the large audience to leave the theatre in high spirits.

EASTON WINS REMARKABLE TRIBUTES

With her usual promptness and remarkable ability to save an operatic situation, Florence Easton consented to sing Marguerite in "Faust" at the Springfield, Mass., Music Festival not long ago in place of another singer who only a week before the event canceled her engagement. And, in speaking of her performance afterwards, the "Springfield Republican" gave her the following remarkable tribute:

"The art of the theater could hardly have been more admirably exemplified than in the singing of Florence Easton, one of the best and most highly accomplished singers of our time; the festival association was lucky indeed to be able to secure her services. In her singing last evening one could see the fully matured and perfectly mastered skill of a well-trained and experienced artist. Technic and interpretation were equally flawless; each bit was right in itself, and there was a steady crescendo of effect up to the thrilling trill near the end, in which her voice, carefully saved without the slightest appearance of saving up for the climax, rang out with its full brilliance, the jewel for which all else was the setting."

After her recent appearance as Sieglinde in "Die Walkure" at the Metropolitan Opera House, Florence Easton was the recipient of an unusual criticism from W. J. Henderson, the eminent music editor of the New York Herald: "Mme. Easton was a Sieglinde, who gave continual delight. She brought to her impersonation fine intelligence, warm feeling, wholly adequate voice, sound musicianship and intelligible treatment of the text. All that she did was rich in beauty. The oftener she appears the more thoroughly does this distinguished artist impress upon the public her exceptionally great qualities."

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ - CONDUCTOR

CURRAN THEATRE

NEXT SUNDAY, 2:45 P. M.

"POP" CONCERT

PROGRAMME

Merry Wives of Windsor	Neoclin
Carmen Suite	Neoclin
Flutist	Neoclin
Love's Dream	Neoclin
Nutcracker Suite	Neoclin
Flutist	Neoclin
Merry Wives of Windsor	Neoclin
Carmen Suite	Neoclin
Flutist	Neoclin
Love's Dream	Neoclin
Nutcracker Suite	Neoclin
Flutist	Neoclin

Tickets at Sherman, Clay & Co., and at Theatre on Day of Concert

VIOLINISTS FEATURE AT PEOPLE'S CONCERT

Miss Modesta Mortensen and William Larala Delight Audience With Their Rendition of the Bach Concerto for Two Violins

BY ALFRED METZGER

Quite a number of interested music lovers attended the third educational concert of the People's Symphony Orchestra at the Scottish Rite Auditorium on Friday evening, January 6th. In accordance with his custom, Alexander Saslavsky introduced the program by explaining the functions of certain instruments of the orchestra. This time he chose as examples, the oboe and the English horn, A. Masino and H. Utschig furnishing the illustrations. The latter especially showed excellent taste in tone production and technical execution. Mr. Saslavsky also had the orchestra interpret leading themes prior to each composition or each movement of the symphony.

After the introductory number consisting of Gluck's Overture Iphigenie en Aulide, the principal orchestral number on the program was interpreted. It consisted of Dvorak's Symphony from the New World, No. 5 in E Minor. No one knows under what difficult handicaps, these concerts are given than Mr. Saslavsky himself, and for this reason we do not feel justified to enter into any analytical criticism of these concerts. We can only say that under the circumstances the results are equal to the effort put into the preparations of these programs. Nevertheless we feel that those backing these events have no grievance against Mr. Saslavsky or the People's Orchestra for they are reaping exactly what they sowed, neither more nor less.

Notwithstanding our many years of experience in the field of musical journalism we do not consider ourselves sufficiently superior to everyone else to deny anyone the pleasure of a musical performance. And since the people who attend these events manifest by their spontaneous and enthusiastic applause that they enjoy this music, we do not think it fair to claim that they have no right to enjoy themselves. And as long as there are several hundred people enjoying a musical performance, such event is of a certain benefit and fills a certain want in the community. It is regrettable that Mr. Saslavsky has been unable to secure a better uniformity of musically skill among the members of his orchestra, and also that he is not able to have more rehearsals, but it would be the height of arrogance and presumption to deny him the right to give concerts for the benefit of hundreds of people in as good a manner as he is permitted to do. However, we can not resist the temptation to remark sotto voce that when Mr. Saslavsky stated before the first movement of the symphony that it was impossible for the orchestra to play all the themes, as they were too numerous, he didn't realize how truthful and appropriate his remarks proved to be.

A specially enjoyable feature of the program was the rendition of the Bach Concerto for Two Violins by William Larala and Miss Modesta Mortensen. Both young artists are thoroughly well equipped to render artistic interpretations with adequate technical and emotional facilities. Their ensemble work was even, their intonation clean and their technic fairly brilliant. Their tone was well balanced and clear and they surely made an excellent impression upon their receptive audience that rewarded them with explosive plaudits and with hearty appreciation of their worthy efforts. The program was concluded with Strauss' splendid waltz, Southern Roses.

CALVE AT ARCADIA PAVILION

Calve sings next Sunday afternoon at the Arcadia Pavilion, Jones and Eddy streets, beginning at 2:45 P. M. This is positively the only concert to be given by the great prima donna in San Francisco, according to Selby C. Oppenheimer under whose local management she is appearing.

The "come-back" of the operatic idol of the late nineties and the singer who has the title of "the world's greatest Carmen" has been one of the most spectacular chapters in recent musical history. Since she made her second debut at Carnegie Hall, New York, a year ago, concert halls in all sections of the country have been packed to hear her sing. The years of retirement in her native France, which preceded this second debut, apparently have conserved her vigor and the exquisite quality of her voice, for critics all maintain that its truthfulness and beauty are unimpaired.

Of course, great interest centers about her singing of selections from Carmen, several of which are to be included in her program of this afternoon. Those who heard her give the Habanera on the operatic stage during the zenith of her career, say that, as she now gives the number on the concert stage, embellished by the same gestures, expression and the irresistible vivacity that made her Carmen so captivating, Calve has the power to recreate the entire scene from the Bizet opera, Habanera, the Aria des Cartes and Chanson Boheme are the climax to the truly superb program that has been arranged for her concert this afternoon.

That program in its entirety includes the following numbers, and Mme. Calve will be assisted and accompanied by Ruth Hall, pianist: Aria de Cleopatre (Haendel), Nocturne (Cesar Franck), L'esclave (Berlioz), Cradle Song (Gretchaninoff), L'heureux Vagabond (Britten), Serenade (Bizet), Clavellitos (Valverde), Madame Calve; Scherzo B Flat Minor (Chopin), Miss Ruth Hall; Casta Diva (Bellini), Aria de Suzanna (Marriage of Figaro) (Mozart), The Rose and the Nightingale (Rimsky-Korsakoff), Plaisir d'Amour (Martini), Mort du Cosaque (Moniowski), Aria des Cartes, Chanson Boheme, Habanera (from Carmen) (Bizet), Madame Calve.

HIGH CLASS BAND MUSIC

Irish Regiment Band—The programs of the Irish Regiment Band, which is to give four performances at the Arcadia Pavilion on Friday and Saturday afternoons and evenings, January 19th and 20th, under the management of Selby C. Oppenheimer, include all the world's foremost exponent of that traditional instrument, Pipe-Major John Trenholme. Dancing is most representative forms of Irish musical expression. In addition to the ensemble band numbers, there will also be a feature of every program, and Jean McNaughton who interprets the hornpipes, jigs and reels that are the national dances of Ireland, was awarded first prize in a folk-dance contest held in Chicago last year, because of her exceptional knowledge of her art. One of the most widely popular features of the Irish Band's concerts are the numbers given by this little dancer, accompanied by the Brian Boru pipes. A soprano, Beatrice O'Leary, is another soloist who lends color and charm to the performances by her lovely singing of such popular old ballads as "Macaulay," "Kathleen Mavourneen," and "Oh, Who would not be Irish."

SELBY C. OPPENHEIMER CONCERTS

The IRISH REGIMENT BAND

AND SOLOISTS

A Festival of Irish Music Dancing and Singing

NEXT FRIDAY AND SATURDAY

AFTERNOONS AND EVENINGS, JANUARY 19-20

Tickets: Evenings, \$1.50, \$1.00, 50c; Matinees, \$1.50

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Tickets: \$2.50—\$2.00—\$1.50—\$1.00

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COMING JOSEF HOFMANN, Pianist

CHALIAPIN, Russian Basso

Peoples Symphony Orchestra

ALEXANDER SASLAVSKY, Conductor

THURSDAY, JANUARY 18, 8:30

SCOTTISH RITE HALL

Soloist: Miss Ellen Edwards, Pianist

EDUCATIONAL PROGRAM

Interpersed with explanatory remarks includes:
 SYMPHONY, "Unfinished" - Schubert
 CONCERTO for Piano and Orchestra - Chopin
 SYMPHONIC POEM, "Les Preludes" - Liszt
 SERENADE for Strings - Haydn
 THREE DANCES from "Heureux Yvonne" - Edward German
 Best Seats \$1; Others 75c and 50c; No War Tax
 On Sale Now at Sherman, Clay & Co., and at Hall

RACHMANINOFF

TICKETS MONDAY

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February 4 at 2:30

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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any questions relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musical Review, Room 801 Kohler & Chase Building, San Francisco.

1. Where does the word "jazz" come from?—K. L. From the American Negro jargon. It signifies originally "a number of niggers surrounded by noise."
2. What nationality is Calve?—L. M. Spanish by birth. She was born at Madrid.
3. What is the tessitura of a piece?—G. M. R. The general highness or lowness; that part of the compass of a piece in which most of its tones lie. Thus we speak of a high tessitura, a low tessitura, or a medium tessitura.
4. What does a curved line placed vertically before a chord mean?—T. A.

Such a mark, called the vertical slur, is now found only in old music. It is equivalent to the arpeggio mark and means that the tones of the chord are to be played in rapid succession from the lowest to the highest.

5. What do the letters M. M. stand for?—F. R. P.

Correction: Part of the answer to question 2 in last week's column was omitted in the printing. The question and answer in full are as follows:

Explain the difference between the trumpet and the cornet.—W. M.

The tube of the cornet is shorter and wider than that of the trumpet, and towards the mouthpiece tapers slightly; the tube of the trumpet is cylindrical. The mouthpiece of the trumpet is hemispherical while that of the cornet is intermediate between the hemispherical mouthpiece of the trumpet and the funnel-shaped mouthpiece of the French horn. These differences in construction give rise to a difference in tone quality; the trumpet tone is more brilliant and dignified than the cornet tone.

RACHMANINOFF TO PLAY AT COLUMBIA

While Manager Frank W. Healy was extremely desirous of presenting Sergei Rachmaninoff to the San Francisco public in a recital at the Exposition Auditorium, in order to accommodate the crowds that will undoubtedly gather to hear this great pianist and composer, he has been compelled to yield to the insistence of Rachmaninoff's manager and put him in the Columbia Theatre. This really great recital is scheduled for Sunday afternoon, February 4th, at 2:30 o'clock, and those desiring tickets should make their reservations early, the sale beginning Monday at the Box Office of Sherman, Clay & Co.

The world-wide name and merited success of this great Russian artist precludes comment. It is only necessary to say that in the opinion of music authorities throughout the world Rachmaninoff is not only one of the two greatest living composers but one of the greatest in the history of music and a man whose name will be honored by our posterity as one of the great creative geniuses of this generation. He is a master of the keyboard, possessing no less signal ability as an interpretative artist, playing with rare insight, eloquence and poetry. In particular these notable qualities shine through his own music which will make a part of his program. Rachmaninoff's announced program is as follows: Improvisations (N. Medtner); Rondo Brilliant (Weber); (a) Nocturne (b) Valse, (c) Sonata in B-flat minor (Chopin); (a) Prelude in C-sharp minor, (b) Serenade (Rachmaninoff); La Jongleur (Moszkowski); Sonetto del Petrarca (Liszt); The Beautiful Blue Danube (Strauss-Schulz-Evler).

FOURTH PEOPLE'S ORCHESTRA CONCERT

On next Thursday night, January 18th, at the Scottish Rite Auditorium, the People's Symphony Orchestra, Alexander Saslavsky, conductor, will give the fourth of its twelve educational symphony concerts. The soloist will be Miss Ellen Edwards, the brilliant English pianist. Miss Edwards is a graduate of the Royal College of Music, London, and since finishing her course there has coached with Busoni. She appeared recently at a reception for musicians in Oakland, and proved herself distinguished in interpretation as well as technically, with fine powers of discrimination. On this occasion she will play the concerto for piano in F-minor by Frederick Chopin.

Tickets are 50c, 75c and \$1.00, war tax omitted, and are on sale now at Sherman, Clay & Co. Here is the program, which Conductor Saslavsky will preface with explanatory remarks on the music themes and two instruments of the orchestra—the flute and the piccolo: Symphony, No. 8, B Minor, Unfinished (Schubert); Concerto for Piano and Orchestra in F Minor (Chopin); Symphonic Poem, No. 3, Les Preludes (Liszt); Serenade for Strings (Haydn); Three Dances from Henry VIII (Edward German).

MISS RENNA LAZELLE TRIUMPHS IN RECITAL

The American Historical Song Recital, given by Miss Renna Lazelle in the Social Hall of the Palace of Fine Arts, last Sunday afternoon, aroused great enthusiasm on the part of the audience and of those critics who were present, who hail Miss Lazelle as a fine and sincere artist and the possessor of a beautiful voice and charming personality.

The first group of the program consisting of the Folk

Songs—Indian, Negro, and Kentucky Mountain—proved Miss Lazelle's artistry in entering into the recital spirit and character of her songs—the stern character of the Indian, the plaintive Negro, and the rollicking Billy Boy Song were equally well interpreted. In the Revolutionary and Foster songs, the rich quality of Miss Lazelle's middle register and the fine control of mezzo voice were shown.

Miss Hazel Nichols played her accompaniments with splendid spirit and a fine feeling for balance and color solos—MacDowell Concert Etude and Winter Watts Pastoral—with big musical feeling and convincing interpretation. In the last part of the program more vocal opportunities were afforded and Miss Lazelle's wide range and splendid voice were manifested in Mrs. Egan's fine song Ah, Love, But a Day, and MacDowell's dramatic The Sea. Her humor had full sway in Kelly's Chinese Song and the brilliant coloratura of A Spring Fancy closed a program of great charm and variety.

SEVENTH SUNDAY SYMPHONY CONCERT

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra will give the seventh concert in its Sunday Symphony Series under the direction of Alfred Hertz, repeating Friday afternoon's program. This week's numbers are Dvorak's brilliant "Carnival" Overture, the Brahms D Major Serenade and Dukas' dramatic poem "The Peri." It will be somewhat in the nature of a novelty program as the Brahms Serenade has not heretofore been given on the orchestra's programs while the other two numbers have not been heard here for several seasons.

The Peri was given its first performance in the United States by the San Francisco Symphony in 1916, when it aroused great enthusiasm because of its colorful brilliancy and intricate orchestration, it being in Dukas' distinctive style which is best known here through his "Sorcerer's Apprentice," recently performed. In contrast to this number, the Brahms Serenade is a delightfully melodious work in the manner of Haydn and Beethoven, it being one of the first of Brahms' orchestral writings.

The program for the Popular Concert next Sunday afternoon in the Curran will present one of the most inviting lists of favorites yet offered this season, prominent among which are the Tchaikowsky Nutcracker Suite and the spirited Carmen Suite of Bizet. The remaining items announced are the overture to Nicolai's "Merry Wives of Windsor," the tone poem "Finlandia" by Sibelius, Liszt's melodious "Love's Dream," and the well known Schubert Marche Militaire.

MANNING'S STUDENTS' CHAMBER CONCERTS

The second season of the Students' Chamber Concerts, inaugurated by John C. Manning, director of the Training School of Music, last season, will begin next Friday evening, January 18th, at the Scottish Rite Auditorium. The attraction for the first concert will consist of the San Francisco Trio, comprised of Mrs. Elsie Cook Hughes, pianist, William Laria, violinist, and Willem Dehe, cellist. The assisting artist will be Mrs. M. E. Blanchard, contralto. An unusually fine program has been prepared for this occasion and the standing of the artists announced to participate will guarantee an excellent performance.

We can not urge our music lovers too heartily to bestow upon their united support. If we ever intend to win out in a campaign to gain recognition for competent resident artists, we must add to any written propaganda the background of public support. If our resident artists constantly appear before inadequate audiences—inadequate in point of numbers—then the contention of managers and certain music clubs, that the public does not want to hear resident artists, will have a tangible excuse for their attitude. We do not want anyone to have an excuse not to support resident artists, and this can only be done, if movements such as the one Mr. Manning sponsors prove to be successes in every respect.

These Students' Chamber concerts are of inestimable educational value to the music student. Lovers of chamber music will find the same high excellence maintained as last season. Mr. Manning will again contribute to the merit of these events by preceding every program number with intelligent and explanatory remarks aiding the auditor to enjoy the composition by reason of a better understanding of their artistic worth. Never before have concerts of such high artistic character been given at prices so reasonable as these. Tickets for the four concerts are \$1, single tickets \$1, for sale at Sherman, Clay & Co., or at the Manning School.

LESLIE HARVEY DOING FINE AT COLISEUM

Leslie Harvey, whose portrait adorns the front page of this issue of the Pacific Coast Musical Review, has forged rapidly ahead among the younger organists of the motion picture colony. Mr. Harvey's principal assets are his sincerity, his natural poetic instinct, his unwillingness to make concessions to cheapness and musical vulgarity and his excellent taste and judgment in arranging adequate music for the feature pictures. Mr. Harvey is still young enough to retain certain artistic ideals, and his audiences get the benefits of his inspirations and ambitions.

Like all those entering a career wherein it is difficult to get a first start Mr. Harvey had many difficulties to overcome before he attained that prominence which gave him the first opportunity to establish a worthwhile reputation. For several years he delighted the big audiences at the California Theatre with his well thought out and well prepared organ selections, when other organists of much greater reputation and of advanced years were unable to retain the position for any

2nd Discovery Concert!

Tomorrow at 12:30 noon the second of the Discovery Concerts will be given at the California and Granada Theatres. They are for the purpose of giving an opportunity to worthy San Franciscans who are ambitious musically. Recognized artists will also appear.



Patrons are invited to remain for the picture program.

great length of time. During these years at the California, when that theatre was committed to an exclusive policy of catering to the best musical taste only, Mr. Harvey became known as a young musician of natural musical ability and talent.

At present he is presiding at the organ of the Coliseum Theatre in the Richmond district, and at this delightful picture theatre, like during his previous engagement, he has succeeded in attracting a very desirable following which always enjoys his fine concert numbers and his unusually adequate musical settings to the pictures. Having received a thorough foundation in the art of organ playing by leading master organists, Mr. Harvey, a California trained artist, is also teaching a class of organ students and is meeting with well merited success in this direction.

DISCOVERY CONCERTS SCORE SUCCESS

First Events of New Policy of California and Granada Theatres Introduce Several Excellent Young San Francisco Artists

The first of a series of Discovery Concerts, which form a new policy of the management of the California and Granada Theatres were given last Sunday at 12:30 o'clock noon in the presence of large audiences. The writer attended the concert at the California Theatre and was pleasantly surprised at the fine quality of the artists represented. We shall confine ourselves in this review only to those artists who sang at this theatre and shall review the concert at the Granada next week. Margaret Hananfin, violinist, played compositions by Sarasate and Vieuxtemps with a clean, even tone and with intelligent expression. Her technic was fluent and unforced.

John A. Parrish, tenor, made an excellent impression on his audience singing with splendid lyric tenor voice and with that emotional characteristic that is so effective in the interpretation of ballads. He certainly knows how to enthrall his audiences. The Claudio children, a girl pianist and a boy violinist, played Gypsy Airs by Sarasate and Humoresque by Dvorak in a manner that brought down the house. They gave evidence of considerable skill and fine training.

Austin Mosher, baritone, and John Vale, tenor, seemed to us to be the foremost attraction from a genuinely musical standpoint. Mr. Mosher is an excellent pianist, accompanist and singer, showing in both his expression and diction that he has had experience and musician ship, while John Vale is a tenor soloist of unusual facilities both as to voice and interpretative ability. He sang with intelligence, unusually fine expression and with clear and concise diction. There is no question but that these two artists received the most cordial reception on the part of the audience. The program closed with excellent organ numbers, rendered with fine taste, by Irma Falvey and a selection of orchestral works by Ben Black's Band. The program arranged for tomorrow (Sunday) January 14, for both theatres, will be as follows:

Granada—Sam Rodetsky, pupil of Jos. Geo. Jacobson, Piano—(a) Valse Chromatique (Goddard), (b) Marche au Plat (Wollenhaupt); Lillian Swaye, Violin—(a) Lzane (Niche), (b) Ave Maria (Schubert—Wilhelm); Eda Saline, soprano—(a) The Winds in the South (Scott), (b) In Italy (Boyd).

California—Emilio Osta, boy pianist, pupil of Gyula Ormay; Virginia Cleary, singer; Susan Cole, violinist.

THIRD SECKELS EVENING MUSICALES

The third concert in the Series of "Alice Seckels' Sunday Evening Musicales" in Berkeley, will be given January 21st at eight-thirty. Louis Persinger will be the soloist with Frank Moss, pianist, in solos and as accompanist. These concerts have been held at the Frank Elton home, but owing to the demand for single event tickets it has been found necessary to seek larger quarters and the Berkeley Tennis Club has been engaged for the two remaining concerts.

The Club room will lend itself admirably to a Salon arrangement such as Miss Seckels has used with success at her Matinee Musicales in San Francisco. The large fire place is a delightful asset about which Artists and audience will gather following the concert. Many of the East Bay's most prominent musicians as well as many from San Francisco are patrons of this delightful series of Soiree Musicales.

NATIONAL CONTEST

(Continued from Page 1, Col. 2.)
March 30th. The California Federation of Music Clubs is offering work while prizes for the winners of this contest. Four California artists who win in this contest will have the privilege to enter the Biennial National Contest of the National Federation of Music Clubs, which will take place in Asheville, North Carolina, in June, the exact date to be announced later. It will be given in connection with the National Biennial Meeting of the National Federation of Music Clubs.

The President of the California Federation of Music Clubs is Mrs. Lillian Birmingham, whose address is 2730 Pierce St., San Francisco. The chairman of the contest committee is Miss Olive Hyde, 2307A California Street, San Francisco. The assistant chairman of

the contest committee is Mrs. Edith Wing Hughes, 731 Whittier Street, Los Angeles. Prospective contestants residing in Northern California should address Miss Hyde, while those living in Southern California, should communicate with Mrs. Hughes. All information regarding qualifications, dates and rewards will be gladly furnished by any of the three ladies mentioned above. Don't forget the State contest begins on February 15th and ends on March 30th.

The purpose of these Biennial Contests of the National Federation of Music Clubs for young professional musicians is to recognize the superior ability of American music teachers by bringing their artist pupils into prominence; to encourage and inspire music students to greater effort in artistic achievement; to give opportunity and publicity

to the most talented young musicians of America, and to aid them to enter upon a professional career.

Each State winner will be presented with an embossed official certificate, signed by the State President and the State Chairman of Contests. Each District and National winner will be presented with the same embossed certificate signed by the District President and National Chairman of Contests. Additional prizes are offered by the States to their winners. The National Federation officers are suggesting to raise funds to defray expenses of winners to attend the National Contest. This year the District contests are eliminated. The National prize winners receive cash awards of \$150 each. The national second prize winners receive cash awards of \$100 each. In addition to the cash prizes, the winners will have an opportunity to

appear in a New York concert, and later in a regular concert tour among the music clubs belonging to the Federations. So it will be seen it is well worth while to enter these contests. Even though an artist student may not secure a prize, it will give him or her, if efficient, a recognized standing among the eighty or more music clubs representing the California Federation.

All contestants must give required numbers in their departments in addition, they must be able to give, if requested, any two or three numbers in the reserve repertory list. Here are the required and reserve lists for contestants:

PIANO—Required numbers: Sonata, E flat major, op. 31, No. 3 (Beethoven); Concert Etude (MacDowell);—Reserve Repertory: A Prelude and Fugue (Bach), A Nocturne (Chopin), a modern work.
(Continued on Page 11, Col. 1)

UNSOLICITED COMMUNICATIONS APPRECIATED

People of Prominence in the Musical World Cause Us Much Pleasure by Occasionally Writing Us Letters of Voluntary Encouragement

During the course of a year the editor of the Pacific Coast Musical Review receives a number of letters expressing the appreciation of the writers in regard to the impression they receive from the work done by this paper. Usually there is never any hesitancy on the part of those who think they have a grievance to call, telephone or write and acquaint us with what they think is wrong with the paper, and so when we receive an occasional letter telling us of what is right with the paper, we naturally feel gratified and such encouragement is decidedly contributing to our happiness and contentment. Being of rather a modest disposition the editor does not publish all the communications he receives in behalf of the constructive work the paper is trying to do, but during this two months or so, we have been overwhelmed with so many communications of a complimentary nature that we feel that our friends would like to share our gratification, and so we take pleasure in quoting some of these delightful words of approval:

New York, November 27, 1922

My Dear Mr. Metzger:

Thanks for the copy of your Anniversary Edition of the Pacific Coast Musical Review. It is a credit to you and to the musical world of the Golden West. Having spent six of my happiest boyhood years in San Francisco and Oakland, I never can lose interest in California and the Coast. Thanks to Mr. Stedman who was the organist in the church of my father's (the late Rev. Thomas Guard)—old Howard Street M. E. Church from 1875 to 1878, I learned to appreciate both Chopin and Wagner.

I also remember the symphony concerts of those days, and the popular concerts that Gilder (the pianist brother of the poet Richard Watson Gilder) used to give in a hall the name of which I have forgotten (Mr. Guard most likely refers to Platts Hall—Ed.) Likewise I recall seeing my first opera at the Baldwin Theatre. It was Roberto et Diavolo, with the famous Karl Formes as Bertram. I've never heard the opera since! And I think it was at the Bush Street Theatre I heard Pinafore at its first performance in San Francisco.

My early literary training (outside of home) I owe to a large extent to Albert Lyser of the Edly Street Cosmopolitan School, when "Al" Castle, Julius Triest and I were rival amateur journalists.—These were halcyon days!

Fraternally yours,

WILLIAM T. GUARD.

(Editorial Note—Mr. Guard is the director of publicity of the Metropolitan Opera House, New York, and one of the most popular press representatives in the American metropolis. We surely are happy to have his approval.—A. M.)

Bethlehem, Pa., Nov. 28, 1922

Dear Metzger:-

I have just received my copy of the twenty-second anniversary edition of your Pacific Coast Musical Review. It is a highly creditable number. In the thanksgiving season I count high among the things for which I am thankful—your friendship. Heartfelt good wishes. Sincerely,

J. FRED WOLLE.

(Editorial Note—Dr. Wolle was for six years head of the music department of California, and it is impossible to imagine a better musician for that responsible task. Dr. Wolle conducted a series of symphony concerts in 1906 and after the average attendance crowding the Greek Theatre, thousands of people going from San Francisco to Berkeley to hear these open-air events. THERE WAS NO GUARANTEE but actual ticket sales. Dr. Wolle is now renowned as director of the Bethlehem Bach Choir.—A. M.)

Santa Ana, Cal., Nov. 30, 1922

My Dear Mr. Metzger:-

This is the first opportunity I have had to express to you my sincere congratulations upon the beautiful anniversary edition of the Pacific Coast Musical Review. It is indeed a great credit from every standpoint and

certainly a fine testimonial of the energetic services you have rendered the cause of Music in the West. With kindest personal wishes and regards, I am very sincerely,

CLARENCE GUSTIN

(Editorial Note—Mr. Gustin is the Vice-President of the California Federation of Music Clubs and one of the most energetic musicians in Southern California. His influence in Anaheim, where he resides, is tremendous, the daily paper there publishing occasional editions entirely devoted to the musical interests of the community.—A. M.)

Tacoma, Wash., Dec. 1, 1922

Dear Mr. Metzger:-

It has been with the greatest of pleasure that I have read your most splendid articles and editorials about Mme. Galski. I cannot imagine anything finer than the way in which these articles have been written. I knew you would do this, for I have been an admirer of you and your most excellent paper ever since I subscribed to it two years ago. You are so absolutely fair-minded and just in everything you write and I know how thoroughly your paper is appreciated by music lovers and managers alike.

A publication such as yours has a more far reaching power for good than I believe even you realize and I wish to take this occasion to thank you for all you have said and written about Mme. Galski. * * * I am much delighted that her concerts in California were such a success for her both artistically and personally, and I feel that this is due in no small measure to the splendid stand which you have taken through your paper. Hoping that I may have the pleasure of meeting you when in California this Spring, I am

Sincerely yours,

KATHERINE RICE

(Editorial Note—Mrs. Rice has established a successful concert direction in Tacoma, Washington, which she has built up remarkably during the last few years, covering the Northwestern territory. Mme. Galski's Northwestern tour was under the management of this energetic impresario and the Diva expressed herself most gratified with the manner in which that tour was conducted.—A. M.)

Fresno, Cal., Dec. 1, 1922

Dear Mr. Metzger:-

Possibly you remember meeting me in Mrs. Hertz' lodge at the Hollywood Bowl this summer. I have come to Fresno to take charge of the music reviews for the Fresno Bee, and am very much interested in the recent campaign for and against Galski, notice of which I have seen in your publication. Mr. McClatchy has written two editorials on the subject, and we have printed interviews from Galski which I will enclose. In your article of last week a reference was made to the existence of a managerial trust in restraint of music on the Pacific Coast. Rumors of this have reached my ears, but I have nothing with which to verify it. Any information which you might send me would be appreciated.

Very sincerely yours,

ISABEL MORSE

(Editorial Note—The Fresno Bee certainly banded the Galski situation wonderfully well, and did a lion share in getting the Diva's side of the story before the public with the result of absolutely convincing every fair-minded music lover that the attacks on her were unjustified. Miss Morse is a very energetic and able writer and the Bee deserves to be congratulated upon securing her services. Regarding the managerial trust the Pacific Coast Musical Review has been asked by a number of music clubs to assist them in securing artists according to their own judgment and financial means, assuring us that they are being incited by managers in regard to their independence and induced to go into debt to an amount incompatible with their income. These clubs have the necessary proofs regarding certain combinations and this paper will be glad to give any information to Miss Morse when it has concluded its investigations thoroughly.—A. M.)

CONCERT SEASON AT DOMINICAN COLLEGE

The series of concerts inaugurated by the School of Music, Dominican College, San Rafael, and presented in the New Auditorium of that town, has been met with much co-operation by the residents of Marin Coun-

ty. The first half-season ended on December 12th. This marks the first step in an undertaking which promises to become a permanent feature in our educational life, and which has in view the interests of a music-loving community. Following are the programs which were offered: November 8th—Julius Caesar, by St. Mary's College Players; November 11th—Mila Lund, Impassioned and Dramatic Reader, Elsie Cook Hughes, Pianist, Batti Bernardi, Baritone; November 14th—Program of American Songs, by Rena Lazelle, Soprano; November 18th—The Hilger Sisters—Pianist, Violinist, Cellist; November 22nd—Brother Leo, F. B. C.—Literary Lecture; November 25th—The Far-Away Princess—Rostand, Hedwiga Reicher, Dramatic Reader; December 4th—Program of Harp Music by Kajetan Alth; December 8th—The Hilger Sisters; December 12th—Travelogue, by Lila Van Kirk. The second half-season will open on the evening of January 6th, with Arthur Middleton, baritone.

Monsieur Marcel Dupre, the eminent organist of the Notre Dame Cathedral, Paris, visited Dominican College, San Rafael, on November 29th. Winner of the Paris Conservatoire Prix de Rome, M. Dupre has also the fortunate distinction of being the only son of musician parents. His father presides at the console of the Rouen Cathedral, always to be associated with the memory of Jeanne d'Arc, and his mother, a violoncello virtuoso at sixty years, still continues her musical activities.

Personally, M. Dupre is interesting: musically, he is a peer. Though hardly to be called a virtuoso, he commands a faultless technic and plays with a calm self-possession that can be but from a life-long and intimate friendship with his art. M. Dupre comes of that long line of incomparable organists which includes the great Buxtehude, the still greater J. S. Bach, and the modern Cesar Franck. The program follows: Prelude and Fugue (Trinity Cantata) (Bach), Choral from the Good Friday Cantata (Bach), Variation on an old French Christmas Song (Marcel Dupre).

Doris June Struble, one of the most popular young artists on the Pacific Coast has filled twenty engagements in Southern California so far this season and has been booked for many more in June. For January, she has been scheduled to appear at the Ebell Club on January 8th; Catholic Woman's Club January 17th; and the W. C. T. U. Convention January 15th. In order to carry out her child dialect stories, she dresses in costume which is most becoming as she is a dainty little woman.

Gertrude Ross, California composer-pianist and Viola Ellis, contralto, will present a joint recital at La Jolla, Cal., on Friday evening, January 19th. Mrs. Ross has been most successful with her lectures for the Philharmonic Orchestra of Los Angeles, several more of which she will give during the coming season. Viola Ellis will make a short tour of California before leaving for New York where she will be introduced to the leading managers of New York by Mme. D'Alvarez, the famous Peruvian contralto.

Charles Wakefield Cadman, famous composer-pianist and the Indian Prima Donna, Princess Tsianina, will make a joint tour of the Pacific Coast in January and February. This is the first time in four years that they have appeared together in California and their recital at the Philharmonic Auditorium in Los Angeles on Thursday evening, January 11th is awaited with keen interest. They will be assisted by Sol Cohen, violinist and Robert Alter, cellist, who will present several of Mr. Cadman's trios with the composer at the piano. Other cities in which they appear are as follows: Glendale 4th; Brawley 5th; Santa Ana 10th; Los Angeles 11th; Long Beach 16th; Santa Barbara 17th; Whittier 19th; Portland 26th; Spokane 31st; and in February, Wenatchee 2nd; Pullman 6th; Cheney 7th; and Tacoma.

John Smallman, baritone, one of the leading musicians in the West will appear in recital at the Gamut Club Auditorium, Los Angeles, on Friday evening, January 12th, when he will present a charming program of unusual songs in which he will be assisted by Calmon Luboviski, violinist and Lorna Gregg, pianist. He will also open the Long Beach concert course on Friday evening, January 16th when he will be assisted by Sol Cohen, violinist.



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The Week's Music Events in Los Angeles

BY SHERMAN DANBY

It is the intention of the Los Angeles office to "calendar" each week coming musical events in Southern California and to include therein concerts by local artists and pupil recitals. Advance notices should be sent to Sherman Danby, Douglas Building, Los Angeles.

This is an opportunity that should not be neglected as the Southern California office has a staff of several competent writers and an endeavor will be made to cover as many of these events as possible. It will be the policy of this office to assist the teacher and the pupil and to be a constructive force in a territory which embraces more teachers and pupils than any other section of the country. Where possible out-of-town pupil recitals will also be reviewed.

MONDAY, JANUARY 15th

Philharmonic Orchestra Concert..... Spreckels Theatre
San Diego
Clifford Lott, Covina.....Sings for Arion Club
Krazy Kat (John Alden Carpenter).....Gamut Theatre
Los Angeles
Frieda Peycke.....Recital Town and Country Club
Woodlands
Lillian Martin.....Program for Amaranths, Hollywood
Doris June Struble.....Recital, W. C. T. U.
Melba French Barr.....Recital, Orange Women's Club
Orange
Zoelner Quartet.....Concert, Ebell Club, Los Angeles

TUESDAY, JANUARY 16th

Cadman and Tsianina.....Recital, Municipal Auditorium
Long Beach

Frieda Peycke.....Radio Recital, Noon, Sacramento
Gertrude Ross.....Joint Recital
Annis Howell.....Women's Club, Banning
Krazy Kat.....Gamut Theatre, Los Angeles

WEDNESDAY, JANUARY 17th

Cadman and Tsianina.....Recital, Santa Barbara
Gertrude Ross, Mme. Sproutte.....Joint Recital
So. Pasadena Women's Club
Doris June Struble.....Recital, afternoon, Women's Catholic
Club, Los Angeles
Krazy Kat.....As Above

THURSDAY, JANUARY 18th

Flora Myers and Colin Campbell.....Matinee
Musical Club in Nicholson Compositions at noon.
Lucy Merz.....Recital Symphony Hall
Theodora Pfafflin Balsbaugh.....Soiree, 700 W. 30th
Los Angeles
University of Southern California College of Music
Recital every Thursday noon.

FRIDAY, JANUARY 19th

John Smallman and Calman Luboviski.....Joint Recital
Gamut Theatre, Los Angeles
Cadman and Tsianina.....Recital College Audit, Whittier
Gertrude Ross and Viola Ellis.....Joint Recital, La Jolla
Los Angeles Chamber Music Society, Concert (by San
Francisco Chamber Music Society) Gamut Theatre
Lewis Kerwin.....Pupils Recital, Majestic Studio, L. A.
Georgia Stark.....Recital, West Ebell Club, L. A.

SATURDAY, JANUARY 20th

J. Nevin Whybark.....Pupil Recital, Walker Audit Bldg.
Los Angeles
Lucy E. Wolcott.....Costume Song Recital, Y. M. C. A.
San Pedro

Edith Lillian Clark and Carolyn Handley
Joint Pupils Recital, Residence Studio

SUNDAY, JANUARY 21st

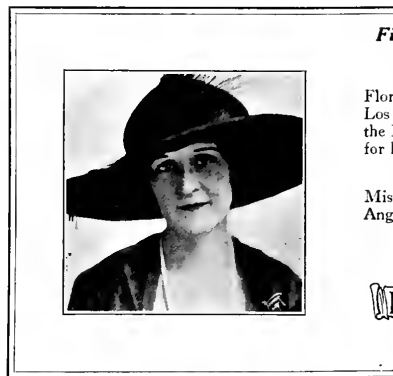
Philharmonic Orchestra.....Popular Concert
Philharmonic Auditorium, Los Angeles
Max Pons.....Pianist, Ambassador Theatre,
Afternoon Musicale
Louis Dorr.....Soloist, Virginia Hotel, Long Beach

LOS ANGELES, Jan. 9th.—The efforts being made by this publication and its Editor on behalf of the resident artists in California find prompt echo this week from Southern California. The announcement of a series of six concerts to be given under direction of the Fitzgerald Concert Bureau at the Philharmonic Auditorium by and for resident artists during the coming season is the first actual step in the right direction.

Many a local artist has expressed a desire to the business people that have been—only to meet decisive opposition or if the artist in question had some pull—subtle stagnation of maybe promises that never materialized. That day is rapidly passing. Los Angeles is now a metropolis. The territory around her homes as fine a collection of music lovers as can be found anywhere in the world—educated, refined, cultured people. What of our Riverdies, Santa Barbaras and even Long Beaches—where will you turn to find as many appreciative music knowing music lovers. I venture to say Southern California stands out today as the one white spot musically in all America.

The writer does not claim to be a critic, he does claim, however, to have traveled extensively, to have had real experiences and to have studied the angles from the viewpoint of the business manager and the artist in the atrial, grand opera and musical circles.

Last week when I was visiting with Mr. Metzger I asked him to criticize the Symphony concert for me—just for my own personal benefit. I asked questions and judged by the reasons advanced as to the merit of the various things criticized. I found in every instance a clear common sense reason for the thoughts advanced



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by him. I will not call these thoughts criticisms, because in the main they were highly constructive and helpful.

Earlier in the evening I listened to a discussion between two critics (?) as to the overtones of the woodwind. The remarks were highly technical and mostly fault-finding. They lacked constructive thought—I seriously doubt if the critics were not trying to overtone each other.

But—what of the public—the people who pay out their dollars? What of the teachers and the pupils who were present? Did they read anything in these criticisms that was constructive and helpful—something they could understand and appreciate. Chances are, however, that these two good critics, who took themselves so very, very seriously, heated and blazed their way through a half column to little good purpose—except to show their alleged superior knowledge and to use their power through the creation of an element of fear that they might be kowtowed to as men of superior intelligence who could make or break. I did not even bother to read the criticisms and of the ten thousand people in that audience I do not think one half of one per cent read them. The public is its own best critic.

There are men like Metzger and a few more in this country who have devoted their lives to music and who had the foundation of real musical training that are qualified to criticize. This is the type of man who always is constructive and who is always trying to do something for the other fellow—not telling without reason how poor the effort of the artist in his opinion was. Finding fault and criticizing is the easiest thing to do in any walk of life. I play golf, a game that probably

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requires as much skill as the mastering of a musical instrument. I might think I could tell Sarazen or Hutchinson why they took a wrong stance and drove their ball into the rough. I might think so, but as the Scot once said "Mon could yer do it." Ninety-nine out of a hundred golfers would not be so presumptuous as to offer one little bit of advice. Yet a publisher will hire a writer, give him the job as critic and with it the power to often deeply hurt those who have given their lives to their profession.

All of which is an assurance that as long as the writer has anything to do with criticising musical events in Southern California, whether the serious effort of the big star or the humble effort of the student, there will be no attempt to presume upon the opportunity but rather to be helpful, kind and just.

Last week I referred to the very large number of teachers and pupils in Los Angeles. This office will endeavor to take a real interest in them. Our efforts are not restricted to myself. We have a number of competent people who will be ready to help on any occasion. We hope to compile a calendar of musical events embracing not only the bigger events but the solos and the pupil recitals. This invitation is a very hearty one to every teacher to keep the Los Angeles office posted as to what is going on. The future greets deserve consideration and it is for the benefit of music as a whole. So do not neglect the opportunity of communicating with us by mail, phone or by personal call.

There is a certain man, way up in musical affairs in Los Angeles. I was telling him about the new policy and especially about the Blue Book and Musical Directory. He is a man some sixty years old and of vast experience. A light came into his eyes and the happiest kind of a smile illuminated his face when he said, "Tell Mr. Metzger that here is something worth while—something that will reach right into the home—something that will help the student and bring a touch of pride to father." I knew just what this man meant. He meant in plain language that we were not taking ourselves as a musical publication too seriously, but that we saw the human side.

Talking of criticism—here is a criticism exactly as written by a violinist, an etcher, a wood block artist, a cellist, a singer and a wife of a famous baritone. The six combined in the criticism. Seeing that the names are well known it must be pleasant for this Society to know the opinions of a selective audience.

The Chamber Music Society gave their Fifth Concert Friday, January 5th, to a well filled house, indicating the deep impression this excellent organization is making on musical Los Angeles. The program was one to delight the most fastidious musical palate. The Philharmonic Quartet--Sylvain Noack, first violin; Henry Svedrosky, second violin; Emilia Ferir, viola; and Ilya Bronson, violoncello, played Saint-Saens Quartet in G Opus 153, followed by Caesar Franck's Sonata for Violin and Piano, Sylvain Noack and Olga Steeb. Brahms Quintet, Opus 34, for piano and strings, by the members of the quartet and Miss Olga Steeb, concluded the program.

The Saint-Saens Quartet is written in a more sensitive vein than many of his works. It belongs to the last period of his life and has a tenderness about it so often lacking in the music of this composer whose cleanly chiseled music seems to follow the Greek idea of sheer beauty of surface—beauty a little too removed to admit much of passion or sentiment. This music is sentimental, charmingly so, without detracting from its clear counterpoint. The number was excellently played throughout.

Caesar Franck's Sonata is one of the great piano and violin numbers. Even more than Beethoven, Caesar Franck raised melancholy to a noble rage. This is music of the tortured soul rather than of the keyboard. The Allegro laid bare for us the man whose music is the counterpart of Rodin and of Bodelaire. Perhaps the piano might have been given more importance in the rendition but unquestionably this occasion was a new triumph for both of these gifted artists who gained prolonged and enthusiastic applause.

In the Brahms quintet, however, Miss Steeb scored her great success. The opened piano seemingly removed her slight restraint. With the first notes we felt that here were musicians who had achieved a Brahms quality—a something spiritual so easily lost in the maze of



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forms woven by this intellectual giant. Perhaps the finest playing of the evening was that of the spirited Scherzo. In this and the Finale the rich tone of Mr. Ferir's viola was something long to be remembered. All in all this program must take high rank in the series, whatever new delights future concerts may hold in store.

Arthur Miller, Etcher; Frank Geritz, Wood Block Artist; Lepsky, Violinist; Mrs. Carlyle Walker, Soprano; Carlyle Walker, Cellist; Mrs. Lawrence Tibbett, Arthur Miller, Etcher.

Los Angeles has had a thrill and unless my judgment is sadly at fault, the breakfast cups and the tea cups are going to echo the cheers I have just left at the Philharmonic, after witnessing a youthful, spirited, yet reposeful young pianist concluding his seventh, or maybe eighth, or maybe ninth, encore at the termination of a program that would have taxed a master. Many folks will not be able to pronounce the young man's name—it is Niyregzhazi—sounded as spelled, only a little different! The audience, critical in the first half hour, has risen to heights of enthusiasm that this home of music has not witnessed in many a day. Some few have left to catch their suburban cars, but most have remained to cheer and wave and clap and with it all this reposeful thoroughly poised young man has won a double victory of art and personality.

The young lady who accompanied me, voiced the general sentiment with "wasn't it thrilling" and the elderly lady on my right who has attended no music in this city for over thirty years, gave utterance to the comparisons which I heard all around me—favorable comparisons with the great masters.

My many years experience tells me that this enthusiasm was sincere to its depths. If I were a manager, I would have no fear in presenting this artist—anywhere, that is provided I could get a return date and it is certain that if Niyregzhazi plays here again On January 26 as I understand he will, the house will be sold out in advance.

The illustrated program led us to expect a long haired anemic type, an ultra sort, but while Mr. Niyregzhazi is of the string bean variety, he had had a nice hair cut and from the moment of his entrance to the last 'good bye', to the numbers who rushed back of the stage to meet him, he was as poised and self controlled as he of many years experience. Only nineteen years of age, he is gloriously youthful, and while completely absorbed in the rendition of every number, yet at its termination, comes a humorous twinkle to the eye and he snaps into a military bow to his audience as would a young West Pointer.

The program is best evidence of his versatility: Toccata in D Minor (Bach-Busoni), Wanderreraftaise (arranged by Liszt) (Schubert); (a) Poeme in F Sharp, Op. 32 (Scriabine), (b) Poeme Satanique, Op. 36 (Scriabine), (c) Nocturne (Grieg), (d) Rigoleto Paraphrase (Liszt); (a) Two Mazurkas (Chopin), (b) Polonaise in A Flat (Chopin); Flower Valse (Tschakowsky-Grainger).

Every selection was well received. Personally I enjoyed the Polonaise in A flat by Chopin. The young man seems to have tremendous power to his tones and the rumble in this grew to an ever increasing crescendo that was truly magnificent. And so with his execution in the Poem Satanique by Scriabine, in which the demonical quality is emphasized so broadly. "Superb" said the young lady next to me, and I felt the same way about it, and so apparently did every one else in the audience.

I suppose tomorrow I shall pick up some of the papers and find out that all this enthusiasm was all

wrong—that the young man lacks in certain phases of ability, which were not discernible to me, but which are very, very clear to the critics. Not being one, I can only respond to the evident mood of the audience and the applause was loudest and longest and heartiest from the top galleries where the students and the real music lovers expend their valued fifty cents.

A word in regard to the way in which this recital was presented and handled by Merle Armitage of the Fitzgerald Concert Bureau. The house was a capacity one and while I presume there was a fair amount of paper downstairs, the balconies were solid. All of which means that the advance publicity was excellent. Public sentiment welcomes this concert bureau to Los Angeles and the newspaper men all along the line have a fine word for Armitage. The answer is the permanent establishment of another high class bureau.

It is a matter of sincere regret that San Francisco is not to hear the young Hungarian pianist Nyiregyhazi, who has duplicated in Los Angeles, the sensation he created in the East. The Los Angeles Times ordinarily most conservative, thus discusses an artist who would surely have appealed to thousands of San Franciscans: His is a name that logically follows the great line of Liszt, Rubinstein and Paderewski. The mere recording of facts concerning this genius reads like the fanciful dream of an enthusiastic press agent. Beginning his studies as a mere baby with the leading virtuoso of his native Budapest, Nyiregyhazi soon became the pupil of the world-celebrated Erno Dohnanyi, who wisely gave his pupil's unique abilities free rein. A technical and temperamental giant while still in his teens, this remarkable youth actually played the piano at the age of three and interpreted the Beethoven C minor concert with orchestra at the age of six.

Today Nyiregyhazi is a strange figure of the musical world. Tall, thin almost to the point of emaciation, and with long tapering hands, he has much the same weird atmosphere that marked Paganini. With an air of utter weary indifference to all external influences, he seems almost to have reached the impassive calm of the oriental, yet his Hungarian youth, for he is hardly more than a boy, flames in an instant, electric vitality once he sits before the keyboard. Brilliant runs, thunderous bass with lyrical melodious passages, marked throughout with an individuality of interpretation that distinguishes the player as a pianist of keen intelligence, as well as of passion. It is as if his entire mental and physical resources were held in reserve until he plays. Then it is that he seems to pour forth his whole soul into the music.

PERSONAL ITEMS

Theodora Prafflin Balsaugh, dramatic soprano, whose appearances in concert with Ysaye are well remembered, will give a musical soiree on January 18th at her home, 700A W. 30th Street, Los Angeles. Julian Pascall and Lillian Weintraub will be guest artist, Mrs. Joseph Campbell, Mrs. L. B. Slosson, Miss Esther Burrows, Miss Josephine Campbell and Miss Ruth Nicholas will also be heard. All of these are prominent in the social life of Los Angeles. Mrs. Ernest Nicholas will be the accompanist.

Emil Oberhoffer is a visitor to Southern California and may be a new guest at Coronado. He is well remembered for almost twenty years as director of the Minneapolis Philharmonic. It has been whispered that he may be heard at the Hollywood Bowl this summer.

Mrs. Carrie Louise Dunning, originator of the Dunning system for teaching, will open a branch training class for teachers at the Ambassador Hotel, Los Angeles. Mrs. Dunning's classes will be continued in New York City, but she herself will alternate between the Atlantic and Pacific each season.

Grace Wood Jess was a big success in a song drama program before the Sunset Club on January 6th, and is shortly to repeat in a private musical at Beverley Hills.

Much regret has been expressed that it will not be possible to again secure the services of Alfred Hertz at the Hollywood Bowl this summer. All possible credit is given to this conductor not only for his musical qualities, but also for his box office qualities. Hertz draws dollars—there is no getting away from that fact. He put his orchestra over, he puts his concerts over, he puts himself over, with every audience. Dollars and cents have to count and the Hollywood business men have just enough good sound common sense to realize that Hertz is a box office attraction and that from the box office standpoint alone, he is worth all he might ask for his services.

MOISEVITCH AT AUDITORIUM CONCERT

Benno Moisevitch, the remarkable young Russian pianist, will be the guest artist at the fourth popular concert of the San Francisco Symphony Orchestra, to be given at the Exposition Auditorium, Thursday evening, February 1st. When this master of technique first played in San Francisco, two years ago, he created a veritable furor, and since then he has been playing with unvarying success in all parts of the globe. He recently completed a triumphant series of recitals in Australia, where he was accorded an ovation. The late James Huncker, a pianist himself, was first attracted with Moisevitch's beautiful touch. He also claimed him more than a mere technician, but a player with brains and soul, as well as with the fleetest of fingers.

Conductor Alfred Hertz is preparing another big program for this concert, and J. Emmet Hayden, chairman

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of the Auditorium Committee of the Board of Supervisors, directing the affair, urges that those who desire to hear Moisevitch, in conjunction with the orchestra, make reservations immediately at Sherman, Clay & Company's. Seats will range in price from twenty-five cents to one dollar, as usual.

Mischka Elman will give a suite by Eric Korngold, entitled Viel Laermen um Nichts, as a feature of the first program to be given by him, on January 21. This is one of the latest compositions by Korngold, who is reckoned today as the greatest of Germany's younger composers, and who is best known in this country for his opera The Death. The suite is a new addition to Elman's extensive repertoire, and this will be its first performance on the Pacific Coast.

Other important numbers in the first Elman program are Handel's famous Sonata, D Major, and the beautiful Symphonie Espagnole by Lalo. Elman is to give two concerts in San Francisco under the local management of Selby C. Oppenheimer, appearing at the Arcadia Pavilion on Sunday afternoons, January 21 and 28. Oppenheimer is also arranging for other appearances of this most popular of all violinists in Northern California, including a concert at the Victory Theatre, San Jose, on February 1.

FLORENCE EASTON AT SECKELS' MATINEE

Florence Easton, the American prima donna of the Metropolitan Opera Company, is scheduled for the next concert in the Alice Seckels' Matinee Musicales series held in the St. Francis Hotel. The cancellation of Hulda Lashanska's Pacific Coast tour, due to illness, has necessitated a slight rearrangement of the series, and Miss Seckels has secured Ruth Draper, the well known New York monologist, to replace Lashanska. As Miss Draper's eastern engagements make it impossible for her to reach California until March, there will be no January Matinee Musicale, and the next recital will be held on February 26, which is the date of Miss Easton's appearance.

This is the first concert tour that has brought Miss Easton to the Pacific Coast, though she will be remembered by many for her beautiful performances of leading prima donna roles with the Scotti Opera Company. She is one of the leading artists of the Metropolitan Opera Company, playing both Wagnerian roles and the lighter soprano roles with equal success.

ALCAZAR THEATRE

The Outrageous Mrs. Palmer is a somewhat unusual title of the offering selected by Thomas Wilkes as the next Alcazar attraction beginning Sunday matinee, January 14th. It is not what the name would indicate, a problem play, but on the contrary, is one of the most unique and altogether delightful comedies produced on the American stage in several seasons. The temperamental attributes which most persons associate with the average actress or prima donna is the subject taken by the author, Harry Wagstaff Gribble, in creating his plot. He has written his play around the personality of one of the actresses of the English speaking stage.

The Outrageous Mrs. Palmer was first presented in New York at the 39th Street theatre with Mary Young in the title role. It had previously enjoyed a long run in Boston and the critics were a unit in praising it as a

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novel and original comedy with many unique situations. Nana Bryant will have the star part, which is in fact a study in contrast, and one which will give her an opportunity to display both her emotional and comedy talents. There are four acts in the piece, giving opportunity for handsome stage settings and the Alcazar promises a lavish scenic production.

No play in recent months has received such unanimous endorsement from the press as Daddy's Gone A Huntin', this week's Alcazar attraction, in which Nana Bryant appears in the Marjorie Rameau role.

MME. STELLA RAYMOND-VOUGHT IN NEW ROLE

An item of interest to readers of this paper is the news of the recent appointment of Mme. Stella Raymond-Vought as organist and choir directress of the Fitzgerald Memorial Methodist Episcopal Church (South) in the downtown section of San Francisco. Madame Vought will begin immediately to train an augmented choir and quartette of picked voices. The choir will wear the vestments which Madame Vought is assured will be ready by Easter. At that time several special programs will be given by the choir. A splendid opportunity is offered to young singers who wish to join this choir, in the way of sacred repertoire, oratorios and cantatas and applications are now being received by Mme. Vought at her studio, 545 Sutter St., until the quota is full and then applicants will be put on the waiting list. The minister, Rev. Joseph A. Smith is highly in favor of the new impetus Madame Vought intends to inject into the music of the church and assures her of his co-operation and also that of the Music Committee of the Church.

JOSEPHINE WILSON-JONES IN RECITAL

On Monday evening, January 22nd, at the Fairmont Hotel, Madame Stella Raymond-Vought will present to music lovers of San Francisco a new dramatic soprano in the person of Mrs. Josephine Wilson-Jones. Mrs. Wilson-Jones is new to San Franciscans, but she is well known abroad where she has met with great successes. She studied with the great Lamperti and Garcia, Sr., Randegger, and coached with Gounod, subsequently making her debut in London at a Scotch Festival in the Royal Albert Hall. She has sung in concert and oratorio with the foremost singers of England. On account of parental objection, she had to resign the role of Marguerite in Faust, but continued her tuition with such masters as Dr. Mueller in Dresden, for acoustics and also coached with Marchesi and La Grange of Paris.

Mrs. Wilson-Jones is particularly impressive in ballads and sacred songs, and has recently come from Canada, where she met with overwhelming success. Sir Landon Ronald said she was an ideal ballad singer. Walter Frank Wenzel, who is so well known for his splendid piano solos and accompanying work, will assist Mrs. Wilson-Jones in her song recital and will render several piano solos. The affair is invitational, cards for which may be secured from Madame Vought, 545 Sutter St.

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(Continued from Page 6, Col. 4)

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RESIDENT ARTISTS

(Continued from Page 1, Col. 4)

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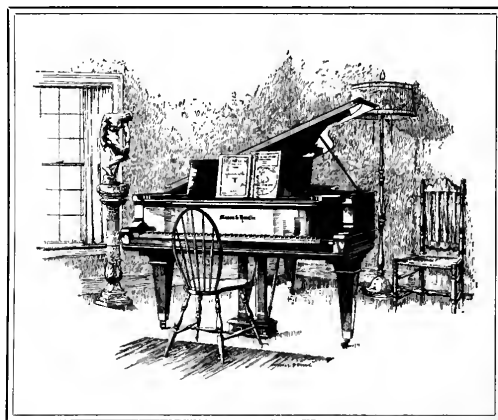
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VOL. XLIII. No. 16

SAN FRANCISCO, SATURDAY, JANUARY 20, 1923.

PRICE 10 CENTS

BRAHMS SERENADE PLEASES CONCERT GOERS

In Striking Contrast to Musical Giant's Vigorous Symphonies This Suite-like Work of Tender Poetic Sentiments Reveals Enchanting Qualities So Frequent in the Brahms Songs—Colorful and Ingeniously Scored Dance Poem by Dukas Interpreted With Great Skill

BY ALFRED METZGER

Those of us who have become accustomed to admire the orchestral compositions of Brahms by means of his symphonies were delighted to discover at the last pair of symphony concerts at the Curran Theatre last Friday and Sunday afternoons, that he is not always thundering forth his ideas, but occasionally returns to the atmosphere that surrounds his beautiful songs. It would be difficult to imagine a finer expression of various sentiments, or a mood of loftier poetic elegance than the Serenade in D major which Mr. Hertz presented to us in San Francisco as a novelty, as something we have not heard here before. It is one of the most soothing, quiet and dainty instrumental compositions that has come to our attention. It is so cleverly and intelligently scored that it is a joy to follow the progress of the composition by watching the various groups of instruments. It does not contain any of the stirring climaxes so prevalent in all the Brahms symphonies, but it nevertheless grips you because of its ever changing moods and its extremely well thought out musical continuity.

The work is also decidedly original in conception. While it rivals a Mozart composition in lightness of form and simplicity of expression, at no time does it resemble Mozart in thematic form. On the contrary, Brahms is specially original in the Minuet, a form of composition wherein he might have easily been forgiven if he had been slightly reminiscent of Mozart, but even here he strikes out upon a newly hewn path. At the same time, he retains the elegance and grace of the Minuet in a manner that is absolutely the last word in musical expression. In the Scherzo also the master retains his originality of style. It is a delicious bit of orchestral expression and one that impresses the intelligent hearer with its volume of sentiment contained in a comparatively brief space of time.

Even in the conclusion of the work which is represented in a Rondo, Brahms deviates from his usual mode of procedure, namely, he does not finish in a big climax. On the contrary, he permits his composition to fade away in feathery lightness, leaving your mind refreshed with the breezes of beautiful melodies, skillfully bound together with silken threads of architectural harmonic constructions that never crush the lightness of the theme with undue heaviness of scoring. Mr. Hertz here showed his mastery of the orchestra which followed the lightest indication of his baton and translated his ideas with the minutest adherence to every detail. It was a masterly performance which proved a credit to conductor and orchestra alike.

In the Carnival Overture, by Dvorak, the "Carnival" spirit predominates over everything else. It overshadows whatever other sentiments the composer may introduce, and very likely that is the intention of the author. Whether this predominance of carnyal gaiety and boisterousness represents the highest form to which music can be employed is another question, but after all, Mr. Dvorak, in writing this overture, was possibly in a merry mood, and why should a composer not have his little joke now and then. At any event, technically, it is a

splendidly constructed work, and the orchestra showed its virtuosity by interpreting it with fine éclat.

The program ended with Dukas' Dance Poem, The Peri, which we heard a few years ago under Mr. Hertz' direction, but which did not receive at that time, the remarkable interpretation accorded it on this most recent occasion. Although there are numerous intricate passages that confuse the ear of the ordinary listener, in the main, the work is noteworthy, because of its truly wonderful scoring and its unique color effects. It represents the modern French school at its best and



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never deteriorates into the bewildering and puzzling cacophonous combinations of the ultra modern impressionist. It is somewhat exotic in form, but it follows the path of musical continuity by bringing definite musical ideas and phrases to an eventual conclusion, which is very rarely the case in the ultra modern school of composition. It is an exceedingly difficult work to play, containing numerous tricky and confusing passages, but the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, interpreted this intricate work, not only with proper adherence to its technical requirements, but equally so to its musical demands, securing fine emotional color and pleasant phrasing. It was a concert well worthy of remembering, and one that drew two large houses.

EMMA CALVE RETAINS BEAUTY OF HER VOICE

Sings With Same Deliberation and Careful Phrasing, Together With Delightful Diction That Always Brought Her Admiration—She Also Displays the Same Temperament and Histrionic Vitality on the Concert Platform—Crowded House Gave Her a Great Ovation

BY ALFRED METZGER

If the seating capacity of the Arcadia Pavilion, corner of Eddy and Jones Streets is 2,500, then that number of people attended the concert given by Mme. Emma Calve, under the management of Selby C. Oppenheimer last Sunday afternoon. Furthermore, if enthusiastic and spontaneous outbursts of applause, intermingled with occasional cheers, is any indication of artistic success, then Mme. Calve scored one of the greatest triumphs of her career on this occasion. We cannot conscientiously say that the Arcadia Pavilion is an ideal place for concert purposes. On the contrary, it leaves much to the imagination,

a cold that had affected her voice during the last few days. This apology was really not necessary, for the voice sounded resonant, clear and true, shortness of breath being the only sign of difference between Mme. Calve's previous appearances and the most recent one. And this shortness of breath may not have been the result of a cold, but a natural physical condition which anyone, having reached the zenith of maturity, is likely to reveal. We really believe that Mme. Calve's singing and vocal powers were astoundingly satisfactory and fully conformant to artistic requirements. Indeed, very few artists are able to express themselves so impressively, even in the beginning of their career, as Mme. Calve does right now.

The Diva also displayed the same temperament, the same restlessness, the same impatience as to the retention of poise and repression noted at her previous concert appearances. In other words, unless Mme. Calve is permitted freedom of action regarding stage and dramatic effects, she is unable to do herself justice. And so if you wish to hear this distinguished artist sing so as to appreciate her individuality of style and expression, you must permit her to sing in her own way, otherwise you may hear singing, but you never will hear Calve. And it is this impetuosity of style, this "flirtation" with her audience, this theatrical adornment of the concert platform which is only permissible in an artist like Calve, because she is great enough to justify forgiveness for the sake of hearing her at all.

Anyone else who would sacrifice the poise, and decorum required on the concert platform, to the emotional display and histrionic deportment of the opera stage would subject himself or herself to criticism. But Calve would not be Calve, if she were not permitted full freedom of action. The same is true of her selections. The Calve program was hardly a concert program such as our most serious music lovers would like to hear. But the enthusiastic audience that attended the Calve concert did not go to the Arcadia Pavilion to hear a concert program, they went to hear Calve, and surely they heard her at her very best. That means they heard an artist of whom there are barely a handful left in the world.

No better proof of our contention could be cited than the riot of enthusiasm that broke loose when the Diva donned her mantilla and began her Carmen numbers. That is what they all came for. Mme. Calve is so intimately associated with Carmen that the role and the interpreter are one and the same in the public mind. And there is justice in this public clamor, for we remember the Carmen of Mme. Calve at its zenith, and we can easily say that no artist has taken her place in the vocal, histrionic or atmospheric presentation of this rare character. Although the concert environment is hardly an adequate setting for a scene from Carmen, still the extracts from the opera given us by Mme. Calve last Sunday, showed how excellent she really is, and her interpretations revealed phases that any artist might well emulate today. Her Carmen was and is vibrant with vitality, electrifying with vivacity, thoroughly charged with emotion and musically positively inimicable. We must confess that we were pleasantly-surprised to note the freshness of voice and vigor of interpretation which Mme. Calve is still able to employ in the pursuance of her art.

and this is another instance that justifies us to deplore the short sightedness and indifference of people who constantly invest money on building operations, but who persistently refuse to see to it that music is given a sufficient share of attention in the matter of supplying it with a home as well as with patrons. A city of 600,000 inhabitants of whom 10% attend symphony concerts during the course of a season, among whom 20,000 study music and whose government gives symphony concerts for the people at prices within the reach of all, surely ought to pride itself upon a concert hall fit to be shown. But instead, we have to listen to music either in theatres or in barns absolutely inadequate for artistic purposes.

Ruth Hall, Mme. Calve's accompanist, announced before the beginning of the concert that the Diva was afflicted with

(Continued on Page 11, Col. 1)



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TWENTY-SECOND YEAR

RUMOR EMPHATICALLY DENIED

The San Francisco Chronicle published an Associated Press despatch from Minneapolis last Saturday morning setting forth the erroneous report that the Musical Association of San Francisco had offered and signed a contract with Emil Oberhofer, formerly conductor of the Minneapolis Symphony Orchestra, to be the successor of Alfred Hertz. As was to be expected by those who knew conditions thoroughly this report was emphatically denied by President John D. McKee and Secretary-Manager A. W. Widenham in the San Francisco Call that same afternoon. There are many reasons why Mr. Oberhofer, splendid musician that he is, would not and could not be the choice, if it were at all contemplated to select a successor to Mr. Hertz at this time. We shall try and enumerate our reasons.

Every city now supporting a big symphony orchestra has experienced years of hard uphill fighting until the public finally attended the concerts in sufficiently large numbers to assist materially in the financial support of such orchestra. Although symphony concerts were given in San Francisco since the late sixties at spasmodical times, and by the Musical Association of San Francisco since 1910, the public did not attend in anything like large numbers until the last three or four years, after the skill and masterly musicianship of Alfred Hertz had become known to everybody musically inclined. It took four to five years to convince thirty thousand music lovers in the bay region that AT LAST the right conductor had been secured for the San Francisco Symphony Orchestra. And now even the Civic Auditorium is not too large to house the music anxious to hear Alfred Hertz and the San Francisco Symphony Orchestra. If anyone does not believe us let them give a concert under the direction of someone else, and announce this fact properly and see how many people would attend.

Now, Emil Oberhofer has been in San Francisco on several occasions. At that time he had the advantage of bringing along his own orchestra—the Minneapolis Symphony Orchestra. He had a further advantage, Alfred Hertz and the San Francisco Symphony Orchestra had educated the San Francisco musical public up to a point where it thoroughly enjoyed symphony concerts. From a few hundred symphony attendants the audience had grown to thousands. Notwithstanding these facts—and mark this point very well—Mr. Oberhofer and his orchestra were not able to attract even a proportion of our musical public sufficiently large to make the venture pay. Barring one concert, given at the Tivoli Opera House on a Sunday morning, the attendance was pitifully small. At the last visit even the Scottish Rite Auditorium was too large to be filled. What is

the reason that our people did not attend these concerts in larger numbers? The answer is very simple, namely, Emil Oberhofer is evidently not the type of conductor that appeals to our San Francisco music lovers.

You may call people names, you may accuse them of being unmusical, you may find fault with their taste, but you CAN'T MAKE THEM GO TO A CONCERT WHEN THEY DON'T WANT TO GO. Mr. Oberhofer having been in San Francisco under the finest auspices, with soloists of world renown, and not having appealed to our music lovers with a visiting orchestra of unquestionable standing in this country, surely would not appeal to them as resident conductor of the San Francisco Symphony Orchestra. And this is not because he is inefficient, or inartistic, but because he is not the kind of a conductor that appeals to our people. And what kind of conductor does appeal to the San Francisco concert goers? Why a conductor like Mr. Hertz that can thrill them, bring them to their feet, and appeal to their emotions. At one time he thrills them with well constructed climaxes, at other times he enchants them with the softest and most ethereal pianissimo. Delicacy as well as power is at his command. Because Mr. Hertz is charged with emotion he appeals specially to emotional audiences such as we have in San Francisco.

Emil Oberhofer, on the other hand, is what is usually understood as an "academic" conductor. He is furthermore inclined to pose. He never permits himself to become intensely emotional. Consequently neither his orchestra nor his audiences respond to his style. If you personally are not thoroughly thrilled and do not feel every ounce of emotional value in a composition, you simply can not transmit emotion and enthusiasm to your orchestra or your audience. And no power on earth can change this logical fact. Evidently the Minneapolis audiences enjoyed this "academic" aloofness of Mr. Oberhofer, for he retained his position for many years. But evidently his influence was not sufficiently strong to maintain him at the height of his popularity, for after a comparatively brief space of time, he has been replaced.

The writer has made a very deep study of human psychology. He happens to know pretty well public sentiment in musical matters. Mr. Hertz now possesses the confidence and affection of thousands of music lovers in and about San Francisco. We can cite as evidence the size of the audiences at the symphony concerts. It is positively dangerous to make a change now. With the people in their present mood thousands of them will remain away from the concerts, and many guarantors will refuse to continue their subscriptions, if any change is made while they want to have Mr. Hertz retained. And we are therefore determined to give them an opportunity to express their wishes. Within a few weeks we shall have the names necessary to prove our contention.

We have had several inquiries by telephone and letters regarding the progress of our voting campaign. Some people seem to be under the impression that because they have not received any post card ballots we have given up the project. This is of course not so. WE NEVER QUIT. We have sent out a test vote, and received eighty per cent responses in favor of Mr. Hertz. We did this to ascertain whether the people are sufficiently interested to put their own stamps on the post cards when returning them to this office. We find that eighty per cent are so willing. Therefore when we place stamps on these cards we are certain of ONE HUNDRED PER CENT RETURNS. That is what we wanted to find out. Now, it is no small affair to send out ten thousand votes and count the returns. The addressing of the envelopes alone is a mighty job. There is also considerable expense connected with this campaign which we propose to carry ourselves. You can not secure ten thousand votes in a week. So if our friends will have a little more patience they all will receive their ballots, and they all will have a chance to vote for the conductor whom they wish to continue at the head of the San Francisco Symphony Orchestra.

ALFRED HERTZ INSPIRES POETIC THOUGHTS

The following letter and poetic expressions speak for themselves:
 My Dear Mr. Metzger:-

The enclosed poems may interest you, as relating to the appreciation of Alfred Hertz by his Southern audiences.

Alice Harriman is noted as the first woman publisher of America. She had headquarters in New York for many years, until her health gave out and she came to California. She has several volumes of poems published—*"The Swish"*—and other poems; *"Wilt Thou Not Sing"* and other poems, as well as the political novel, *"A Man of Two Countries."*

The poem "Perhaps Some Dream" was written by a pupil of Alice Harriman.

I am sending these to you to use, if you care to. I certainly do appreciate the loyal and courageous stand you are making for the cause of OUR Symphony. Where will these misguided complainers find a musician to equal Alfred Hertz?

Believe me, very sincerely yours,
 MARY CARR MOORE

TO ALFRED HERTZ
 His baton stirs! One feels a mountaineer
 As woodland notes breathe out, soft, sweet and clear,
 The skylarks just at dawn, or pollinated bees
 Droning their homeward way on vagrant breeze—
 'Twould almost seem the great God Pan were here.

Comes deeper note; winds rush and downpour;
 Comes strident cries; the heights rise bolder, sheer;
 Comes crushing storm; all hell the Master frees—
 His baton stirs.
 The howl-held night is stilled, for very fear
 The Lydian measures fall to reach the ear
 Swift echoes leap and shout when Hertz decrees—
 Musicians guiding through great symphonies.
 The terrace throng pays tribute with a tear—
 His baton stirs.

ALICE HARRIMAN
 In the Hollywood Bowl.

"PERHAPS SOME DREAM"
 By ALFRED HERTZ.
 (Written of the Symphony Concerts Conducted by Alfred Hertz.)
 Tier upon tier of those upon whose consciousness
 The harmonies write messages from out infinity,
 Music that throbs, and beats, and strains against the bars
 Of human limitations (like an eager soul)
 Striving to free itself from earthly bonds.

The crickets tune their tiny instruments and join the song;
 And, like an interlude, a tender trill
 From some half-waking bird comes like a dryad's call.

The moon-beams, with long fingers, rather up the notes,
 Flinging them to the stars that send them down
 To break in silvery echoes through the hills.

Perhaps some dream of myrtled Greek, in his long sleep,
 Has here come true!
 *In the Hollywood Bowl.

MOISEWITSCH IN CHAMBER MUSIC CONCERT

Bonno Moiseiwitsch, the great Russian Pianist will make his re-appearance in San Francisco as assisting artist with the Chamber Music Society of San Francisco at Scottish Rite Hall, Tuesday evening, January 23rd. The concert public will recall the sensational success this astounding artist made here on his last visit, at which time he took the public and critics by storm. Since then Moiseiwitsch has completed a triumphal tour of the world. In London alone, he played twenty-five concerts to capacity in one season. His triumphs with the leading orchestras of Europe and of America and his successes in Australia have been dazzling. In New York, Henry T. Finck termed him "A Supreme Master of the Art of Creating Art." The New York Evening Sun said, "He can do utterly anything he wants to on the piano. He is magnificent, fearless, amazing." It is generally conceded that there has been no pianist in the last ten years who so completely measures up to the finest musical ideals as does this amazing young master. He charms with the very ease, clarity and soul of his interpretations. Today, at twenty-eight, this Russian artist stands among the biggest piano talents of modern times.

At the Chamber Music Society concert on January 23rd, Moiseiwitsch will appear in two numbers. With Nathan Firestone, he will play the big E flat major sonata of Brahms and with the String Quartet he will be heard in the famous Quintet for piano and strings, by Dohnanyi. Concerning the Brahms Sonata, this is the work which brought Mr. Firestone such unanimous acclaim at the Pittsfield Chamber Music Festival at Pittsfield, Mass., last September. Called upon unexpectedly, and with a scant twenty-four hours notice, Mr. Firestone played this sonata with Ernest Hutcheson, the distinguished pianist, in such a masterly manner, that he immediately won for himself a place amongst the leading living viola players. On this occasion, his playing was compared favorably with such other masters as Bailly, Ferir and Warner. The piano part requires a master, not only of his instrument, but of the essence and spirit of Brahms as well. In this Moiseiwitsch excels so that the performance of this great work by Moiseiwitsch and Firestone will undoubtedly be a revelation to our concert-goers.

Since Moiseiwitsch has an international reputation for his playing of the stirring and beautiful Dohnanyi Quintet, and as he will be giving a performance of it with an organization internationally acknowledged as one of the greatest before the public today, this number will prove a rare treat to our concert public.

Louis Persinger, musical director has elected to place two new numbers for string quartet between the two piano works. These are English compositions by H. Waldo Warner and Frank Bridge received recently by the Chamber Music Society from the London String Quartet and should prove of great interest.

KREISLER QUARTET PLEASES LARGE AUDIENCE

Ensemble Work by Famous Violin Virtuoso Not Very Pretentious But Exceedingly Delightful—Dohnanyi and Bach Numbers Complete Program

BY ALFRED METZGER

The third concert of the Chamber Music Society of San Francisco this season attracted another large audience to the Scottish Rite Auditorium on Thursday evening, January 9th. It is gratifying to record that this organization of resident artists is thoroughly appreciated in its home city, for every concert during the last two seasons has been attended by from one thousand to fifteen hundred people. Furthermore this organization has gained distinct triumphs in principal California music centers as well as in the leading musical communities of the East. Still, neither certain music clubs, nor certain Pacific Coast managers have ever endeavored to bestow upon the Chamber Music Society of San Francisco that attention and that interest which they readily give to outside attractions. If music clubs or managers really were sincere in their appreciation of resident artists they would book the same for as many concerts and see that they receive the same remuneration as artists who visit the Coast and who are not superior to them. We are getting mighty sick of the argument that music clubs are unwilling to pay any decent remuneration to a distinguished artist because he or she happens to live in California. What bunk!

The program, although highly artistic in every respect, was of a rather light character. It opened with a Serenade for violin, viola and cello by Dohnanyi—a work of infinite grace, poetic sentiment and melodious warmth. It was played by Messrs. Ford, Firestone and Ferner with evident recognition of its contrasting moods and its inner emotional values. It was effectively accented and the decisive rhythms of the Marcia, Scherzo and Rondo movements were eloquently emphasized. The ensemble work and specially the colorful phrasing was indeed a delight to the ear.

In the Bach B minor suite the Chamber Music Society had chosen a somewhat academic work, although it is possibly among those works of the great technician and theoretician one that demands special emotional attention. It is a suite for flute and strings and Elias Hecht presided over the flute part with his usual seriousness and conscientiousness of expression. The audience gave vent to its enjoyment by genuine applause at the conclusion of each part of the suite. It was interpreted with grace and limpidity and both as to intonation, tone quality and phrasing it was a performance well worthy of the heartiest commendation.

The novelty on the program was Kreisler's Quartet in A minor for strings. In line with this distinguished musician's efforts in behalf of creative music this work is kept within the confines of simplicity as far as the thematic material is concerned. There is nothing pretentious in its mode of scoring, nor is there anything specially dramatic or climactic in it. However, it is a beautiful work in so far as it concerns melodic invention and graceful phrasing. There are many exceptional technical difficulties, specially so in the Scherzo, and it certainly represents a worthy addition to chamber music literature. It is very pleasing and contains in part that certain element of humor which one occasionally discovers in a Kreisler composition. It was warmly received and was skillfully interpreted by Messrs' Per-singer, Ford, Firestone and Ferner.

Blanche Hamilton Fox and Henrik Gjerdrum gave the second co-related recital at the Palace of Fine Arts last Sunday afternoon. The two artists were greeted by an appreciative audience which was not satisfied before encores were added to each group on the program. Miss Fox was in splendid voice and Mr. Gjerdrum played with deep understanding his solos as well as his accompaniments. The program follows: Mon coeur s'ouvre a ta voix (Samson and Delilah) (Saint-Saens), Blanche Hamilton Fox; Aprile (Tosti), Lieder-exquisite (Poldowski), Dansons la Gigue (Poldowski), Blanche Hamilton Fox; Ecossais (Beethoven-Busoni), Prelude in C Minor (Chopin), March of the Dwarfs (Grieg), Henrik Gjerdrum; Eros (Kurssteiner), Consecration (Manney), From the Land of the Sky Blue Water (Czadman), The Years at the Spring (H. H. A. Beach), Blanche Hamilton Fox.

Miss Teresa Monotti, an excellent soprano soloist, who has appeared with great success in concert and operatic performances in California, returned after eight months' absence in Italy where she studied with Mme. Cerbi in Turin. Miss Monotti will resume her concert work and will no doubt add to her many successes already conquered on the Pacific Coast.

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FRANK MOSS IN IDEAL PIANO RECITAL

One of California's Foremost Resident Artists Receives Enthusiastic Endorsement of His Audience as Well as All the Leading Critics

BY ALFRED METZGER

Among the Music Lovers' Concerts featuring American artists under the direction of Ida G. Scott there was none superior to that given by Frank Moss at Scottish Rite Auditorium on Monday evening, January 8th. When we endeavor to espouse the cause of the resident artists we mean artists such as are represented by Frank Moss. It is impossible to enjoy an evening to greater advantage than is afforded by this exceptionally gifted and intelligent interpreter of the classics. While we unfortunately were unable to be present on this particular occasion, we have heard Mr. Moss previously, and we have heard him play every one of the numbers represented on his program. The fact that the daily newspaper critics expressed themselves in practically the same terms we have employed before, is evidence that Mr. Moss was in his usual fine trim.

Now, Mr. Moss at his best is one of the very finest pianists we have heard. He possesses technic of the highest development, he phrases with unusually artistic instinct and taste, he invests the compositions with an authoritative elegance of style and individuality of expression absolutely within the confines of legitimate artistry, and he impresses the hearer with his sincerity, studiousness and scholarly ideas. What we want to know is why should such an artist not receive the attention of the music clubs and the musical public, when pianists of lesser artistic qualifications are being brought from afar and are being paid remuneration far beyond their merits.

That is the light we are making in behalf of our resident artists. The program interpreted by Mr. Moss was



MISS HAZEL JOHNSON

A Brilliant Young California Coloratura Soprano Who Has Established an Envious Reputation as Soloist and Teacher

exemplary in every way. It contained: Chromatic Fantasia and Fugue (Bach); Etudes Symphoniques, op. 13 (Schumann); Sonata (Charles T. Griffes); Concert Etude (Alexander Macfadyen), Toccata (Dohnanyi), Minstrels (Debussy), Allegro di Concerto (Granados). Both the old and new school of composition are here represented. American composers of distinction are given recognition. German, French, Hungarian and Spanish composers find here representation—and all are taken from the very best pianistic literature. Mr. Moss' versatility is apparent in his interpretations for he seems to study every national school in a manner to emphasize its special characteristics. The Bach and Schumann numbers belong to the most difficult works composed for the piano, while the Griffes Sonata is something that we have not yet been able to grasp either as a work of art nor as a possible feat for technical exploitation. How Mr. Moss succeeded in memorizing it and eventually play very note of it belongs to the unsolved mysteries of our career.

It is evident, from reports transmitted to us and also from the newspaper reviews, that the audience that attended this recital was exceptionally enthusiastic, and Mr. Moss has conquered for himself a lasting position among our foremost artists. It is to be hoped that his sincere study, his serious scholarship and his praiseworthy industry will no longer go unrewarded.

Hazel Johnson, an exceptionally gifted young California coloratura soprano, is among the younger generation of artists who is rapidly forging ahead. She possesses a remarkably pure and clear voice endowed with flexibility and sympathetic expression. Contrary to the usual acceptance of coloratura voices Miss Johnson possesses temperament and her voice carries to the farthest corners of an auditorium. Her greatest triumphs have been achieved in radio work for which her voice seems specially well adapted and consequently her artistic services are always greatly in demand. Miss Johnson is a pupil of the late Fernando Michelena, one of San Francisco's ablest artists and pedagogues, and from him as well as from Domenico Brescia she received such excellent training in diction and enunciation of languages

that those who hear her frequently tell her she must have received her training in Europe. Miss Johnson has appeared in many recitals in San Francisco and environments and is an active member of the San Francisco Musical Club. She teaches voice and solfeggio and is very successful with a large class of pupils. She has been teaching for four years, has gained invaluable practical experience, encourages her deserving students without spoiling them with too optimistic flattery and always takes an exceptional interest in their work. She certainly is a very desirable member of San Francisco's musical colony.

Ione Pastori, the exceptionally fine soprano, after two years' residence in Los Angeles has returned to San Francisco. Since her return she sang for the Wednesday Morning Choral Society of Oakland of which Paul Steindorf is director, at the Christmas Eve Concert in the Exposition Auditorium with Uda Waldrop at the organ, for the Players' Club on December 28th, in San Rafael on December 29th for the Thursday Morning Musical Club and has been engaged for a number of other important musical functions. No doubt she will be kept busy during the season as she is an unusually fine artist.

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BRUNSWICK RECORDS

MISCHA ELMAN TO PLAY SUNDAY

Mischa Elman plays at the Arcadia Pavilion, Eddy and Jones Streets, this Sunday afternoon, his concert beginning at 2:45 p. m. This is the first of the two recitals to be given by the master violinist under the management of Selby C. Oppenheimer.

It is two years since Elman last played here, and in the interval he has been conquering new fields, returning to Europe for his first visit there since 1908, and making his first trip to the Orient, where he was hailed as "the King of Violinists" by audiences that ran into the thousands. It is therefore, a broadened, even greater Elman who is playing here again this season, his playing reflecting his enlarged horizon and showing increased power and depth.

A public performer at the age of five, at twelve hailed as a genius, and at twenty, his name a household word in the homes of every civilized nation of the globe. That is the spectacular career of this extraordinary artist, but its most remarkable feature lies in the fact that through all the years of his popularity, Elman's genius has grown and expanded and developed, until now, in its maturity, critics declared him to be unparalleled.

This afternoon the violinist will give a superb program, indicative of his larger artistic size. Besides two stupendous classics, it includes a new suite by the German composer, Eric Korngold, considered the greatest of the modernists in that country. Elman is the first to play this suite here, and the composer, recognizing how perfectly it fits the particular genius of the player, has dedicated the composition to him.

Josef Bohime will be Elman's accompanist in this afternoon, and his complete program will include:—Sonata, D major (Haendel), Symphonie Espagnole (Lalo), Suite, "Viel Larmen um Nichts," Op. 11 (Korngold), Nocturne (Chopin-Wilhelm), Jota (Sarasate). Next Sunday, January 28th, Elman will give his second concert at the Arcadia, appearing in an entirely different program.

GREAT INTEREST IN CHALIAPIN

Interest runs high in the first concert to be given here by the great Russian Basso, Feodor Chaliapin, who is to sing at the Exposition Auditorium on the afternoon of February 11th, under the management of Selby C. Oppenheimer. The opening of the seat sale was the immediate signal for a long line of those eager to hear the widely acclaimed singer, and Chaliapin's own countrymen were conspicuous by their numbers. He gives but the one concert here, which is his only appearance in Northern California during the present season. Chaliapin's concerts are the subject of the same wondering enthusiasm as his operatic performances. In the East where he has already appeared in several cities which, like San Francisco, have not yet had an opportunity to hear the great singer, he has electrified his audiences.

FLORENCE EASTON

The next artist to appear in the Alice Seckels' Matinee Musicales series held in the Ballroom of the St. Francis Hotel, will be Florence Easton, the beautiful and gifted prima donna soprano of the Metropolitan Opera Company, who will give her recital on Monday, February 26th. This will be Easton's first appearance here as a concert artist. A few seasons ago, she accompanied the Scotti Opera Company to the Coast, playing many of the prima donna roles, but since then her importance of her roles in the Metropolitan have kept her in the East during the musical season. Easton is an artist of rarely diversified gifts, and is equally pleasing in the exquisite "lieder" of Brahms and the heavier music of Wagner.

Ruth Draper, New York monologist and story-teller, has been secured by Miss Seckels to replace Hulda Aschanska, whose concert scheduled for this month had to be cancelled on account of the singer's health. The paper date, however, will take place until March 1th. The Matinee Musicales series will also include a performance in April by the widely acclaimed Brazilian pianist, Guilomar Novses.

S. F. CONSERVATORY PUPILS' RECITAL

An interesting recital was given at the San Francisco Conservatory of Music (Ada Clement Music school) 3435 Sacramento Street by some of the pupils Miss Rena Lazelle, head of the Voice Department, though this is a new department and Miss Lazelle has been in this city but a few months, her class has grown rapidly until she has over thirty pupils already working and more coming in all the time. This was the first pupils' recital given by her pupils and of the four presented, only five had studied before coming to Miss Lazelle. The other nine represented four months' less of study. To speak critically of individuals in pupils' recital would be impossible in a short article, but there were certain noticeable things which are common to all who appeared and which were evidently representative of Miss Lazelle's method. All had free, pure, firm, tones, good breath control, distinct enunciation, an evident understanding of the song they were singing, and an unusual amount of ease and assurance for pupils of a few months.

The program was representative in another way also, as it contained practically every type and character of voice from heavy bass to light soprano and showed that Miss Lazelle is not limited in her success as a teacher to certain kinds of voices only. The variety of songs, and the duets and ensemble numbers in which pupils had the assistance of Miss Melva Farwell, flutist, all contributed to make the program unusually interesting for a pupils' recital. Miss Lazelle will present others of her pupils at a public recital on February 23rd.

The San Francisco Conservatory of Music (Ada Clement Music School) 3435 Sacramento Street, will give a series of three concerts by advanced pupils in the different departments of the school, in Sorosis Hall, 536 Sutter Street. This series will show the development of music from the seventeenth century to the present time and each will be illustrated by a short talk. The first of these, "Music of the Seventeenth and Eighteenth Centuries" will be given Sunday evening, January 28th, at eight o'clock. These concerts are open to the public.

Pupils of the San Francisco Conservatory of Music (Ada Clement Music School) 3435 Sacramento Street, broadcasted a very fine program from the radio station of the Mercantile Trust Company on Telegraph Hill, on Wednesday evening, January 10th. The persons who took part were Herbert Jaffe and Marcus Gordon, pianists; Melva Farwell and William Storz, flutists; Lillian Swaye, violinist; Marguerite Toel, soprano and Mr. E. Cavilan, baritone.

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(b) Frank Bridge.....Idyll
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AMERICAN GUILD GIVES FIRST PUBLIC RECITAL

The Boston Symphony Plays November Woods of Bax—
The Friends of Music Have Brahms Program—
Auspices Opening of 1923 in Musical America.

BY ROSALIE HOUSMAN

By far the most significant event is the one I have headlined in my caption, important not only as a splendid and representative concert, but militantly emphatic as an American Declaration of Independence. Not that this concert is the first All-American event ever given, as we all have the American program given a few seasons ago by Hofmann, still fresh in memory, but because in it we have the American public, co-ordinating, representatively American, asserting itself. In this we have our first triumph. And next that the program was so splendidly chosen, so representative of the fine work which we, as Americans, are capable of producing. Last, yet by no means least, it was played and sung entirely by Americans. Could anything be more significant of our musical growth than that? I have had occasion before to discuss the members of the Guild and their broad purpose to play good American music at their concerts, three of which, this time, and the other three invitations to subscribers. These smaller dates give an opportunity for performance which could not be included in the public concerts.

Of the music performed on Wednesday, Jan. 3d (remember the date), for first performances were the Sonatas of Louis Gruenberg (for violin and piano) and the piano one of the late Chas. Griffes. The former was played by the composer (at the piano) and with Albert S. Sussel as violinist. Their performance was delightful. Most notably the work is strong, virile and sincere—the work of a mature musician with splendid control over his material. The Griffes sonata was privately played by the composer and this was the first public performance, as it has quite recently been issued by Schirmer. It was the finest music of the evening—striking and holding a strong individual note—concise, direct and of real emotional appeal. Miss Katherine Bacon played it stuningly. Difficult it is technically, but far more so to grasp and transmit. Mr. Werrenath was the vocalist, giving us a virile performance of the cycle Russians of Daniel G. Mason with the composer at the piano. The songs are strong stuff—not pretty, but true to their poems and sincere. The texts were also American, by Witter Bynner. Of the two Rhapsodies of Loeffler's, which concluded the program, and were for the unusual combination of viola, oboe and piano, I want to say that though they were masterfully written, I felt less in sympathy with them than the rest. In this opinion, others joined me. They were morbid and that is not always, I am glad to say, an American tendency. There was a most distinguished audience who, in spite of heavy snow, came to wonder and remained to applaud and acclaim the active fact of America in Music.

To check up some of the other interesting items of a full week, let me call attention to the Friends of Music All-Brahms program, in which Mme. Cahier assisted. The chorus in the Schicksal's Lied sang particularly well. Owing to the temporary absence of Conductor Stokowski in Europe, Enesco, the Roumanian composer, conducted, and was widely applauded for his glowing conducting. His Rhapsodie and the E flat Symphony were colorful music and the orchestra responded finely.

The Boston men brought two novelties with them, one for each program. On the Thursday evening one (Jan. 4th) they played a new work of Bax, the Englishman, poetically named November Woods, which had, however, no fixed program, but evoked a mood of sadness. Bax has a Celtic imagination, a keen sense of atmosphere and an artistic reticence which add to the charm of his works. In the Stravinsky arrangement of an old Peruvian ballet one found him quite surprisingly innocent of his usual impertinences, though just at the very last he showed us his tongue in his cheek. But it was entertaining and cleverly scored. D'Indy's Wallenstein received a pulsing performance. Montoux cannot be praised sufficiently for giving us worthy novelties, but also for the splendid organization which is now the Boston Symphony.

Of the orchestras the City Symphony had Ganz at its two concerts—the only performances at which he played this season. Toscha Seidel, who gave his own recital on New Year's day, was soloist with the Philharmonic, Hadley conducting, and Albert Coates has arrived and begins his visit with us at the next concert of the New York Symphony.

Among recitalists, let me specially note the re-appearance of Maria Ivogun, whose exquisite voice and charm of personality made a profound impression on American audiences last season. Paul Bender, the new bass of the opera sang his first concert and thrilled his hearers with a powerful voice, strongly controlled, beautifully produced and with an interpretative insight which was very remarkable. There is no hint of it—the Germans have captured the opera. There is Jeritza, Bender, Onegin, and Rethberg, and it is to be hoped they will all soon unite to give us a long awaited performance of Meistersinger. Why not? The operatic novelty was a revival. On Friday evening, the fifth, William Tell, of Rossini was played with a splendid cast, including Danise, in the name part, Martinielli, Sundelius and Posselt. The choruses, on whose work much depends, did splendidly and the vocal soloists were excellent. The orchestra, under Papi, efficient. Other events at the opera were Jeritza as Sautzka, Ruffe in Pagliacci, holiday Parsifal and the usual repetitions.

Myra Hess gave her recital at Aeolian Hall, and again, as she did last season, delighted a large and musical

audience. Her playing is a sunny thing, one of strong romantic tendencies, with a glow which radiates from her personality, and through her, from the music. Her manner is simple, charming, and her modesty a rare joy. It is playing of this sort which justifies a piano recital, which makes one love the older masters, and respond to their very mood. Miss Hess is to play on the coast this season—she will certainly win many friends there. At this concert, she played a stiff program—the Franck Prelude, Chorale and Fugue, the Bach Italiana concerto, a group of Ibanez, and Etudes Symphoniques, none of which taxed her capacities in any direction. Apparently unfatigued she gave a number of smaller things as encores, at the end of a thoroughly delightful evening.

THE HOLIDAY WEEK IN NEW YORK

By Rosalie Housman

The week between Christmas and New Year, is less important than many in New York, though there are always a few events which are worthy of the season. The Oratorio Society, under the able leadership of Albert Stoessel gave the annual Messiah which is to many their chief musical pilgrimage. It was well done with a distinguished group of soloists. The Scola Cantorum, under Schindler, assisted Mr. Damosch in his Young People's Holiday program, giving music appropriate to the season. Mr. Damosch's own last of the Carnegie series (as Mr. Coates directs for the next six weeks or so) was an all-Brahms program, which had as soloists, Casals and Kochanski, in the double concerto, perhaps not one of Brahms' greatest works, but one which does make serious demands on the participants. It means co-operation of the subtlest sort—it gives no prima-donna opportunities, and only such men as these two, playing the music for its own sake, could give, as they did, a searching and vital performance of the work. The Serenade, the Academic overture and the Haydn Variations completed a most enjoyable program.

At the opera, among the many repeats, one novelty was a new Maion, in the person of that exquisite artist, Lucrezia Bori. Her symphonic performance, very delightful, gained her new laurels, and added a new life to the opera, as it surely will remain long in the repertoire with such a singer. The rest of the cast was the same as it has been in the last seasons.

Among the Philharmonic programs, one at the Metropolitan Sunday last (Dec. 24), devoted to the works of Wagner, was most popular, and Stransky and his men received well merited applause for a well-chosen program, which pleased the packed auditorium. They were in fine form.

Among the soloists of the week were Joseph Schwartz and Shelling, who played his Fantasia with the Philharmonic, and Ernest Hutchison, who played all-Chopin in his series of historical recitals. Schwartz had the assistance of the Philharmonic, under Stransky, giving a number of songs, which had been orchestrated by Reger and Nikisch, as well as a number of arias, the Wotan's Abschied being particularly well done. Though it was a nasty, sleety night, Carnegie Hall was well filled, very enthusiastic over his delightful singing and generously rewarded by the artist. Of Mr. Hutchison's recital, I can say that it was finely representative of the greater Chopin, including the B minor sonata, the Fantasia and many smaller works. He played them with the fine understanding we expected and we were not disappointed.

NEW GUILD PLAY IMPORTANT PRODUCTION

The Guild play, R. U. R., which is an abbreviated form of the original title, "Rossum's Universal Robots," is one of the most significant seen in New York in many days. It is not only very good drama, but hinges on economic principles of the most searching sort. *Que* is not only impressed by the thoughts it affords, but far more so by the thoughts which it arouses in the listener. The Robot is a machine-made man, first made to take the place of laborers, as they were manufactured on a large and cheap scale, but gradually, through the humanitarian ideas of Helena, become more human, have feelings and only lack the power of re-production. These conflicting forces at work form the clash between humans and machines, and the latter overcoming people by sheer weight of numbers, bring about the destruction of mankind. In the final scene, Alquist, the only human left, after trying vainly for the formula, which has been destroyed, sees in two young Robots, the birth of love, and through them predicts a new era. The acting of the play, which moved up from the Garrick to the Frazee, is superb in every detail. The scenic side has been most skillfully handled by Lee Simonson, aiding the action and giving the atmosphere needed. The acting of Basil Sydney, Louis Calvert and Miss MacDonnell is finely in keeping with the thought of the play and is in large measure accountable for its great and genuine success. It is one of those plays which leave a lasting impression, also room for much stimulating argument, and should not be missed by the intelligent theatre-goer.

ROSALIE HOUSMAN

The Philharmonic Trio, Orley See violin; Wenceslao Valhampado, cello; Thomas Frederick Freeman, piano, will present the program for the Santa Cruz Saturday Club on January 13th. The following program has been selected: Opus 49, four movements (Mendelssohn), Philharmonic Trio; Violin Solo—Prize Song (Mastersingers) (Wagner-Wilhelm); Ghost Dance (Burling), Gipsy Airs (Sarasate), Mr. See; Song of the Dale (Sanby), Romanza (Glinka), Andante Cantabile (from Op. 56 (Cadman), Slavonic Dance (Dvorak), Philharmonic

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any questions relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musical Review, Room 801 Kohler & Chase Building, San Francisco.

1. Explain the relationship of keys.—J. S.
Different theorists have different ways of explaining the relationship of keys, though they base their statements on the same fundamental idea. "Keys are related in proportion to the number of tones in common between them; and the difference in the number of sharps or flats in the signatures of any two keys exactly represents their difference in tonality." This is Chadwick's explanation. Prout states it thus: "Two major keys are said to be related to one another when their tonics are consonant, and the more perfect the consonance the nearer the relationship. Two keys whose tonics are dissonant with one another are said to be unrelated." McCoy gives a very clear statement of directly related keys. He says: "The directly related keys to any given key are those that may be represented by the same signature, or by one sharp or one flat more or less; also the tonic minor of a major key and the tonic major of a minor key." From this statement the keys directly related to C major would be: A minor, G major, E minor, F major, D minor, and C minor.

2. What is meant by Division Marks?—G. F. F.
Division Marks are figures accompanying irregular groupings of notes to show the number of measures in the group. For example, seven notes to be executed in a quarter beat would be grouped together and marked with the figure 7. In this case the figure 7 would be called the Division Mark.

3. What does D. M. mean?—V. H.
Stands for *Destra Mano* and means right hand. Generally written M. D.

4. Please give me the names of four or five pieces of medium grade for two pianos.—E. W.
Moszkowski: Spanish Dances, Op. 12.
Kirchner: Polonaise, F major.
Saint-Saens: Minuet and Gavotte, Op. 65.
Dvorak: Slavonic Dances, Op. 46.
Tschaiikovsky: Troika, Op. 37, No. 11.
5. How many songs did Schubert write?—L. R. T.
There are 603 published songs for one and two voices by Schubert. This does not include songs in operas.

Note: In answering C. D.'s question "What is the oldest choral society in the United States?" in the issue of January 6th, I said that the Haydn Society of Boston. I have since learned that he is one of the Stoughton Musical Society of Stoughton, Mass., founded in 1786.

KARL RACKLE

LEON STRACHAN'S GREAT INFLUENCE

The greatest tribute that can be paid to any man in any line of endeavor is that he creates the greatest amount of good that it is possible for his efforts to convey in his chosen work. Especially so is this a fact in musical circles because if there is one profession that demands perfection in order to please it is that of the musician. Leon Strachan has wielded the baton over the New Fillmore Theatre orchestra for five years and today stands as one of the foremost conductors in his sphere in America. Synchronization of pictures has been his hobby. He has studied this feature from every angle, taking account of what others are doing, culling the best features from the work of other recognized artists elsewhere and thereby adding his own original ideas and conception, never copying and always improving.

His vast knowledge of his work and of music has enabled him to dig deep in this particular effort and arrange and rearrange scores and transpositions until the result of intensive work on each attraction that comes into the New Fillmore Theatre is a perfect score fitting every picture with all special features incorporated and the whole harmonizing not alone in its composition, but with the theme of the story told on the screen and the action as it plays itself out before the view of the audience. This is an art in itself as it takes something more than the mere mastery of music which, by the way, is more than necessary.

Work of this kind requires originality and this is the quality in the makeup of artists that lift them above the multitude. Strachan's concert offerings at the theatre are always eagerly awaited by his audiences and he has built up a following of his own in San Francisco with whom the picture on the screen is merely incidental.

FIFTH PEOPLE'S ORCHESTRA CONCERT

The Peoples' Symphony Orchestra, under the direction of Alexander Saslavy, Conductor, will give the fifth of its scheduled twelve educational concerts at the Scottish Rite Hall on Tuesday night, February 6th, at 8:30 o'clock. The symphony program will be preceded by a short and instructive talk on the themes of the composition as it plays itself out before the view of the audience. This is an art in itself as it takes something more than the mere mastery of music which, by the way, is more than necessary.

The program for this fifth symphony concert should prove a most delightful affair, including, as it does, the following numbers: Symphony Pastorale No. 6 (Beethoven); Intermezzo Night (Naprawnik), for string orchestra; Suite Casse Noisette (Tschaiikowsky).



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The Week's Music Events in Los Angeles

BY SHERMAN DANBY

SOUTHERN CALIFORNIA MUSIC CALENDAR

Monday, January 22

Zoeliner Quartet—Play for Santa Monica Bay Woman's Club, 2:30 p. m.

Tuesday, January 23

Philharmonic Orchestra—School Concert, Philharmonic Auditorium, 4:00 p. m.

Mischa Elman—Philharmonic Auditorium, 8:15 p. m.

Wednesday, January 24

Margaret Monson sings for Wa Wan Club (Knabe piano), 2:30 p. m. Members.

Women's Symphony Orchestra—Carl Gantvoort, soloist, Philharmonic Auditorium, 8:15 p. m.

Thursday, January 25

Flora Myers Engel sings group of Russian songs, Ebell Club Russian program, 11:00 a. m. Members.

Inga Nelson Brown plays group of Russian numbers, Ebell Russian program, 11:00 a. m. Members.

Carl Bronson singers, in concert, Gamut Theatre, 8:15 p. m.

Charles E. Pemberton, pupils' recital, residence studio, 8:15 p. m.

Norma Rockhold Robbins, pupil recital, residence studio, 2:30 p. m.

Friday, January 26

Philharmonic Orchestra Concert—Mme. Lashanska, soloist, Philharmonic Auditorium, 3:00 p. m.

Blanche Rogers Lott plays with L'Ensemble Moderne, Alhambra Schools, 10:00 a. m.

John Smallman, assisted by Sol Cohen, in recital, Long Beach, St. Lukes Parish Hall, 8:15 p. m.

De Lara Grand Opera Company—Complete production of "Cavalleria Rusticana" and "Pagliacci" (Knabe piano), Gamut Theatre, 8:15 p. m.

A. Conservatory Certificate Concert, 1500 South Figueroa Street, 8:15 p. m.

Zoeliner Quartet in concert at Atascadero.

Saturday, January 27

Philharmonic Orchestra Concert—Mme. Lashanska, soloist, 8:15 p. m.

Westlake School of Music—Children's Recital, 10:30 a. m.

James Osborne Carter—Pupils' recital, Residence Studio, 8:00 p. m.

Mischa Elman—Philharmonic Auditorium, matinee.

Sunday, January 28

Ambassador Theatre Afternoon Musical, Colin Campbell, pianist, Georgia Stark, soprano, 3:30 p. m.

Westlake School of Music, blind pupil, Beatrice, recital, 2:30 p. m.

LOS ANGELES, Jan. 16.—Some folks just go out of their way to be nice! Appreciating that the writer has not as yet a very wide acquaintance as the representative in Los Angeles of this paper they have reached me in various ways to express a desire to help me in making the job a little easier and more pleasant. That's the difference between people of temperament and the cold blooded business humans who lack the ability to understand the other fellow's troubles. As Kennie Beaton would say "I thank you."

Much interest has been aroused amongst the resident artists by the announcement from Mr. Metzger of the bookings in Northern California. The co-operation of the Fitzgerald Concert Bureau and Morle Armitage locally and the plans for the resident artists' concerts next season at the Philharmonic will mean the development in future years of unlimited opportunities in California for the musician. There is to be a meeting of the resident artists of Southern California within the next few weeks and I am sure Mr. Metzger will be with us from San Francisco bringing a message of cheer and co-operation from the North.

I suppose it is only natural after years of experience that I should look at these future possibilities from the viewpoint of a showman. I appreciate that angle, I have been taught to look for the "under the surface" expression as well as the "in the air" expression of public feeling. It is hard to decipher at times just what the public does want. There is, however, one thing as certain as today's sunshine that the people of California desire to and will patronize California artists. Most important, we can absolutely depend upon the co-operation and backing of the leading newspapers and journals of the Coast. Nowhere is there in evidence a greater "booster" spirit than exists in California today. California musicians are justly entitled to their share of this all-round prosperity—largely the result of publicity. It has always been available and the only reason it has not been taken advantage of has been because of the narrow minded and selfish policies of certain managers.

These policies have not only robbed the musicians, particularly those artists desiring public appearance of their just rights but to my way of thinking have deprived them of publicity possibilities of untold value—that generous help the game along publicity, which is the mainstay of any enterprise or undertaking and which is largely free in this rapidly developing Pacific zone. This publicity will not always be as generous. In the natural order of things growth brings conservatism. Whoever heard of the Eastern press turning loose as they do here. Where will you find the get-together spirit now existent in Southern California?

Certain managers have a great deal to answer for and every year is going to prove that the general public as



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well as the music lovers have a memory. The manager of the future will be the manager who plans now—not to scoop the dollars by forcing on us Eastern artists, often far inferior to our resident artists, but to develop the opportunities and the territory for those rightfully entitled to it.

Perhaps I feel somewhat keenly about this publicity angle—but I have spent my life in it and I know that if I assay the value of a box of pills selling at 35 cents retail—that the pills cost less than two cents but that the manufacturer charged up over twenty cents per box for advertising in order to sell that box! It is usual now in banking circles to credit the advertised value of an article produced by the manufacturer. The manufacturer of a nationally advertised article can borrow three times the amount of the manufacturer of an article not nationally advertised, although the latter may have the better physical plant. The intangible thereby rises superior to the tangible. I would like to know just what intangible publicity value the resident artists of California have been deprived of through the aforesaid selfish policies?

There isn't a resident artist in California today of even limited standing who cannot justly rise up and pointing his finger at certain managers say "you helped to deprive me of \$5000 publicity value." If this is not so, it is not possible to explain the Wrigley goodwill or rather publicity good will, valued at over ten million dollars, and his artistic retails at five cents! Wrigley had to buy every dollar of his publicity value but thanks to the California spirit and the ever-willing attitude of the press, publicity for any resident cause or movement or even individual enterprise of a worthy nature has been largely free. Ten years and untold publicity value has been lost to music because of the again aforesaid managerial policies.

The above explains why more and more space, just as soon as we can get the threads together, will be devoted to Southern California artists, teachers and their pupils and less to highbrow criticism. With the latter I have no quarrel, neither have I the personal qualifications which go with masterful criticism of anything, let alone the theory and technique of music. My musical education, as with my experience, has been of the practical sort. I do feel, however, that these experiences can be made of value to the readers of this paper particularly along the publicity and practical side of things.

Even the great have differed with their critics, though willing to admit the ability of the latter to qualify, which is seldom the case. My Sunday school teacher was Miss Helen Brodribb, sister of Sir Henry Irving. On hot summer Sunday afternoons we would meet under the gooseberry bushes of the Brodribb lawn and presently Henry, he was not 'Sir' then, would arrive to rest until the morning. My 'but I can remember the raspberry jam and the other goodies on the lawn. Sir Henry loved youngsters and we all adored him and his tales and these Sundays were full of joy and bliss. Memory serves me well of that one Sunday when the great actor was much upset and to our disgust, tragically remarked to his sister, "damn him, he's not human." My dad advised me later, that he probably referred to a certain critic who spent most of his time harbing Irving. Many years later I met Laurence Irving and we spent an evening at the Nixon in Pittsburgh, chatting over old times and he agreed that criticism, often most unjust, had undoubtedly shortened his father's years and brought him much grief during his lifetime.

Constructive, helpful criticism is good for all of us, but the power to criticize, to destroy, to hurt and to harm has been sadly abused and often deliberately planned, not only by the critic, but also by the organ he represented. In my travels I have had a great deal to do with critics, particularly dramatic and musical critics. For many years, I knew most of them by their first names, also their weaknesses. Many of them took themselves very seriously, very, very so. To me, it was par-

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ticularly ludicrous to take a show that had been a big success in New York to Pittsburgh or Kansas City or other cities along the route and prepare for the critics. Voe betide some manager who did not know the weak spots and the eccentricities of some of these gents. With all the seriousness of a New York first night, certain harpoonists could jsh a show with a possible loss of some thousands of dollars on the week. Sonally, funny stories could be told of how we would plan to slay on the right side of that kind!

I was never afraid of one special bugaboo in Pittsburgh. He had about ten youngsters and every year when I was handing circus publicity in the summer, I would take all the kids out to the lot and ride them around on the elephants. If father had ever lambasted any of my winter shows, life wouldn't have been worth living at home for him. Another always liked to be handed several pair of passes some days ahead. The guests of his wife were always socially prominent, so I did not mind. The promise that my star would read his latest play was always a safeguard in Providence and in Buffalo, he liked to be invited to an after theatre party with a chorus girl. Experience has chilled me on critics, especially the thirty dollar a week kind. When we were dealing with the sincere kind and there are many, we did not have to worry. We got by on merit and if we deserved a panning, we took it gracefully. Generally, however, the sincere critic is the one that helps rather than harpoons or criticises to fault-finding. Nowadays, dramatic or musical criticism is referred to as "reviewing" and as such, reviewers have their place. It will give any of my associates as much pleasure to "review" the pupils recital as the appearance of a 'way up star.'

(The news portion of the Los Angeles Letter was delayed in the mail and reached us too late for this week's issue.—Editor.)

LOVE TALES WARMLY RECEIVED AT RIVOLI

Hartman-Steindorff Comic Opera Company Delights
Music Lovers With Offenbach's Music Well Sung
and Favorite Opera Well Mounted

BY ALFRED METZGER

The Hartman-Steindorff Comic Opera Company launched another favorite at the Rivoli Theatre last Monday evening when it presented Offenbach's Love Tales of Hoffman in a manner that should appeal to every serious lover of music. This work is a sort of cross between comic and grand opera, and since its comedy is of the serio-comic variety it is especially difficult to interpret and requires an artist of the highest rank to emphasize. The most difficult of the comedy parts was entrusted to Ferris Hartman who as Copellius has indeed a very delicate mission. The part of a Jewish peddler can easily be made offensive, but not so when interpreted by Mr. Hartman. It is one of the most refined and most characteristic hits of character comedy we have witnessed on the stage. If you want to hear Hartman at his very best don't miss his Copellius in the Love Tales of Hoffman.

John Van as usual sings the various arias in excellent voice. However, it is a shame that Mr. Van seems to have abandoned studying, for his gradual deterioration in vocal quality can be nothing but the result of indifference in vocal practice. The possessor of a naturally beautiful lyric tenor voice that contains no end of sympathetic quality Mr. Van should sing with more freedom and roundness instead of permitting his voice to be pinched in the throat. He also should pay more attention to histrionic art, that is to say to acting. Tenors are so rare on the light opera stage that when one has the qualities necessary to make a success he should take the utmost care of them.

Nona Campbell as Nicklaus has one of the best parts she has appeared in so far. Her fine, round, luscious voice shows to better advantage every time we hear her, which proves that she is constantly studying. The aria in the second scene of the first act as well as her share of the Barcarolle in the second act were both rendered in most tasteful and artistic fashion, bringing out the beauty of the music in a manner to delight the audience. Miss Campbell also looked very attractive in the part.

Lillian Glaser had one of the most difficult tasks a prima donna is called upon to fulfill. Usually these three roles in the Love Tales of Hoffman, namely, Olympia, Gioletta and Antonia are interpreted by three different artists. Miss Glaser sang all of them, and she sang them in a manner reflecting much credit upon herself and the company. She never overacted the roles and presented them with a versatility and contrast in temperament that was exceedingly artistic. Vocally Miss Glaser was excellent and histrionically she is constantly improving.

George Kunkel did a bit of clever acting as Franz, but physically he is too big for the part. Rafael Brunetti added to the enjoyment of the occasion by impersonating three roles very cleverly, namely Spallanzani in the first act, Dapurrutto in the second act and Dr. Mirakel in the third act. This last named role was the most effective he essayed. Musically he did not seem to grasp the possibilities of the score, this was specially evident in the gem song which could have been done with more attention to artistic details. Paul Hartman as the stuttering servant added to the smoothness of the production.

Edna Malone again impressed the audience with her grace and nimble dancing. Elfrida Steindorff sang the mother's song in the third act very tastefully. Lillian Leonard recited the lines of the Spirit of Poetry in the epilogue with clear diction and fine expression. Paul Steindorff conducted with vim and brought out the orchestral and choral numbers with musicianly discrimination.

SCHUMANN-HEINK'S PERENNIAL POPULARITY

Without in any way intending to reflect upon the merit or standing of other artists of distinction who appear before the American musical public today we are certain that we will not be contradicted when we say that Mme. Ernestine Schumann-Heink is today the most beloved among all artists in this country. Notwithstanding her long and useful experience she brings to us today the same vitality of emotional expression, the same robustness and resonance of vocal tone, the same accuracy as to pitch and above all the same individuality of style that have made her famous in the musical world both here and in Europe. No one who ever attended a Schumann-Heink concert will ever forget how deeply her song was stirred by the depth of emotion with which the Diva invested her interpretations. The mere appearance upon the platform of this remarkable high priestess of music sends a thrill of expectation down the spinal column of every true admirer of the art.

We take pleasure in publishing Mme. Schumann-Heink's portrait on the front page today, and accompany the same with a few remarks regarding the hold she has on the affections of the American people, because of a recent report that spoke of her illness, which was at first thought more serious than it turned out to be. The reason why these reports of Schumann-Heink's illness are received with such apprehension by the public is because of the fact that her admirable career has always found her strong and healthy and she belongs among those few exceptions among the artists who never disappoint an audience. Therefore when an artist like Schumann-Heink upon whom the public always depends, is reported sick, such report reacts with a certain shock.

California feels just a little closer to this eminent artist than the rest of America for she spent some of her most trying years in this State and she has always expressed herself as being specially fond of the Golden West. Therefore her recuperation is greeted with special joy here and no doubt the Pacific Coast Musical Review is joined by thousands of music lovers when it expresses its hope that she may be spared to us for many years to come, for she always gives a message that goes straight to the heart of anyone capable of receiving it. When we had the pleasure to have a chat with Mme. Schumann-Heink about a year ago at the St. Francis Hotel the Diva spoke with enthusiasm of her plans for music festivals in San Diego. It was evident that she had in mind great musical feasts like the Wagnerian festival plays in Bayreuth, and even then she spoke interestingly of the possibility of early resumption of activities.

In any event Mme. Schumann-Heink continuously is thinking of what she can do for others. Her entire life has been a sacrifice for others at the same time making thousands upon thousands of people happy with her art. It is to be hoped she will soon again be heard in the West where she has become identified with the noblest human achievements both as a woman and an artist.

Josef Hofmann comes to San Francisco in February. He will give but one concert on Sunday afternoon, February 15th, according to Selby C. Oppenheimer, under whose management he makes his appearances here. The Hofmann concert, originally planned for February 11th, has been cancelled owing to the necessity of the famous pianist remaining in the East longer than originally planned.

At his single recital here on February 18th, Hofmann will give an exceptionally fine program which will include the seldom heard Sonata Opus 106 of Beethoven, six Chopin Etudes, two Liszt numbers, and a group of his own compositions for the piano, including some of the child pieces written by him when he was a mere boy.

Louis Persinger will be heard in his only recital this season in Berkeley as the third event in the Alice Seckels Sunday Evening Musical Series. These concerts have taken a definite place in the Musical life of Berkeley and are presenting splendid artists in an intimate and informal atmosphere. Following Mr. Persinger will be Margery Maxwell of the Chicago Opera Company on March 4th. Mr. Persinger will be assisted at the piano by Frank Moss. The concert will take place next Sunday evening, Jan. 21st, at 8:30, at the Berkeley Tennis Club. The following is the program: Concerto E Minor (Nardini), Andante cantabile (Tschalkowsky), Rondo (Spohr-Persinger), Songs My Mother Taught Me (Dvorak-Persinger), Valse-Bluette (Drisko), Slavonic Fantasy (Smetana), Sonata A Major (Frankl).

THIRD DISCOVERY CONCERT PROGRAMS

Tomorrow (Sunday) January 21st at 12:30 noon the Granada Theatre announces the following program to be given among the series of Discovery Concerts which are proving such unequalled successes: George W. Lane, Bass-Baritone—(a) Rolling Down to Rio (German), (b) A Man's Song (Harris), Miss Maxine Cox, accompanist; Miss Yvonne Landsberger, Soprano—(a) Chanson Provençal (Del Aqu), (b) Just Been Wonderin' (Canning), A. Weber, accompanist; Miss Marian Patricia Cavanaugh, Pianiste—(a) California's Wonderechild, (a) Second Rhapsody (Liszt), (b) The Butterfly (Lavallée), (c) Opus 10 of M. J. Bachovsky; Miss Margaret Hanafin, Violiniste—Selected—A. Weber, accompanist; Oliver Wallace, Organist—Pilgrims Chorus from Tannhauser (Wagner); Paul Ash and his Synco-symphonists in a novelty concert.

The California has also arranged an excellent program for this Sunday, but the announcement did not reach this office in time for publication in this issue.

DISCOVERY CONCERTS GAINING MUCH FAVOR

Choice of Management From Among Aspiring Young Resident Artists Adds Dignity to Program—Granada Theatre Concert Specially Fine

BY ALFRED METZGER

Since it is impossible for us to attend both Discovery Concerts at the California and Granada Theatres on Sunday noon at 12:30 we alternate and will review one of these at one time and the other the following week. This time we attended the program given at the Granada Theatre and what struck us at the first concert we heard in the California Theatre also impressed us at this concert in the Granada Theatre, namely, that the management is very careful in its selection of artists. And the fact that these young artists are selected with such good judgment is very advantageous to the cause of recognition of resident artists, for it will convince the public that in its midst are young musicians well worthy of recognition.

We also found that the audience at the Granada Theatre is more demonstrative and more appreciative than that at the California Theatre, although we may yet experience even greater enthusiasm at the California Theatre in the future. On both occasions we noticed that some of the young artists chose too long encores. It is always better to make the principal number as long as the occasion justifies, but an encore should never be long. The audience gets easily impatient. There should be as few changes from the actual program as possible, for the audience wants to know what the artist sings or plays, and frequently the announcer is not readily understood. We would suggest to the management to print the program in bigger and bolder type. With the subdued light it is impossible to decipher it, and auditors can not always remember the announcements and want to see the title of the composition and name of the performer.

One of the artists at the Granada Theatre concert, while tuning her violin, turned her back to the audience. This is never an ethical action. No performer should turn his or her back to the audience for any length of time. We are making these remarks not for any purpose of criticism, but to assist young artists who wish to make a success before the public to make as good an impression as possible. The Granada Theatre Discovery Concert last Sunday opened with piano selections by Sam Rodetsky who, to all appearances, made the biggest impression on the audience. He plays with ease and assurance, has a fine technical command, phrases intelligently and seems to possess natural talent. He received an ovation. He played compositions by Goddard and Vollenhaupt and is a pupil of Joseph George Jacobson.

Lillian Swaye, a young violinist who has already gained many laurels in the local concert field, added another triumph to her successes on this occasion. She revealed a fine, smooth tone, exhibited a clear and facile technique, played a few harmonies very skillfully and possesses not a little temperament. We would suggest to Miss Swaye to be a little more particular regarding her intonation. There is no reason why a talented young player like her, who has so many artistic advantages, should not constantly play in tune.

Lela Saling, soprano, acquitted herself most creditably by singing two songs with a flexible, true voice and a very appealing mode of interpretation, coupled with a charming personality. Virginia Cleary, contralto, exhibited a rich, resonant voice and sang with exceptional emotional emphasis. Her phrases were in graceful declamatory style. Miss Cleary is a pupil of Willard Batchelder. Oliver Wallace played the piano accompaniments with excellent musicianship and in accordance with the artistic character of the composition. Later on he played the Marche Slav on the organ in masterly fashion. We have yet to hear an organist among the foremost photo-play artists who equals him in style and artistic precision. Paul Ash and his Sync-Sync-Syncs concluded the program with a delightful selection entitled Music in Holland. We always enjoy Mr. Ash's unique and truly excellent offerings. Miss Anderson, soprano, and Mr. Stanton, tenor, contributed some excellent duets, skillfully rendered.

GRAND OPERA AT CURRAN

Beyond question Fortune Gallo, Impresario of the San Carlo Grand Opera Company, coming to the Curran Theatre next month, has done more for the uplift of grand opera in America than any one individual. It is a far cry from the small band of itinerant opera singers numbering scarcely a dozen, without scenery, struggling from town to town, often traveling all night in day coaches, and without orchestra, to the present splendid organization numbering over a hundred people, with distinguished stars, elaborate scenery and stage equipment and all that goes to make a first class operatic company.

Yet during all the years that Fortune Gallo has been building up his wonderful organization he has never received one cent in subsidies other than the money which has been paid into the box office. In all the history of grand opera in America, this is an achievement which stands unprecedented in the annals of operatic history. There have been many grand opera companies; in fact every year embryonic companies spring up, start out with a fanfare of trumpets, and after a week or two fall by the wayside. Sometimes they have left their people stranded in cities far from home, dependent upon public subscription to get back to New York.

During all these years, The San Carlo Grand Opera Co. has been gradually adding to its equipment, increasing the strength of its personnel, and adding to its repertoire, until today it is one of the largest and most complete operatic organizations that has ever toured America.

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TITTA RUFFO HERE IN MARCH

At the Exposition Auditorium Sunday afternoon, March 18, and for the first time in his eventful career, Titta Ruffo, the famous Italian baritone, will be heard in San Francisco. Manager Frank W. Healy, who has brought to San Francisco the most famous singers and players and so successfully promoted, without guarantees, two seasons of excellent grand opera, has been endeavoring since 1913 to secure a Ruffo concert for San Francisco.

A native of Tuscany, Italy, Ruffo spent his early days in Rome, where his father carried on a successful business as an iron worker, in which craft the son soon became so proficient as to be given numerous special commissions to execute works of unusually high artistic character. Many handsome specimens of Ruffo's work are the artistic pride of Rome and other Italian cities. Ruffo chiseled the beautiful bronze wreath which reposes on the tomb in Paris of the martyred Sadl-Carnot, once President of France.

Ruffo's first vocal tuition was had at the famous Santa Cecilia Conservatory in Rome. Subsequently he studied under several professors, but attributes his greatest success to the genius of his brother, Ettore, a singing teacher of note. Ruffo's debut was made at Catania in Sicily where he had immediate and emphatic success as Renato in Verdi's "Un Ballo in Maschera." Since then he has been the highest priced and most sensationally successful singer in the great opera houses of Italy, France, Spain, England, Hungary, Poland, Russia, Germany, Roumania, Egypt, South America and the United States. He has a repertoire of fifty operas. He is the star baritone of the Metropolitan opera house, where his every appearance is considered a really great event.

Sergei Rachmaninoff, the Russian composer and pianist, will give a memorable Recital of Music for the Pianoforte at the Columbia Theatre on Sunday afternoon, February 4. Tickets are now on sale at Sherman, Clay & Company and already there has been a great advance sale.

FOURTH AUDITORIUM SYMPHONY CONCERT

The fourth popular concert of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to be given at the Exposition Auditorium on Thursday evening, Feb. 1, bids fair to be the most interesting of this very successful series under the direction of the municipality. The fact that San Francisco has been giving concerts of this nature, at which the audiences average about nine thousand music lovers, is traveling all over the musical world and this city, as a consequence, is becoming more famed than ever before as a place where serious music is enjoyed and appreciated.

Conductor Hertz has chosen as the symphony for the evening Beethoven's Fifth, in C Minor, which he recently played twice at the Curran Theatre with compelling effect. Another orchestral number will be the Dance of the Blessed Spirits from "Orpheus," by Gluck, in which the flute obligato will be played by Anthony Linden. Tchaikowsky's Italian Caprice will conclude the program.

The guest artist for the afternoon will be Benno Moisevitsh, the famous Russian pianist, whose remarkable technique has won him fame. It is generally conceded that there has been no newcomer among pianists in the last ten or fifteen years who so completely measures up to the finest musical ideals as does this amazing young master. Technically he dazzles and musically he

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charms with the very ease and clarity of his interpretations. His number with the orchestra will be Liszt's Concerto for the Pianoforte, No. 1, in E Flat, and he will also play a group of solos.

Reserved seats, as usual, are priced from twenty-five cents to one dollar, and J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, in charge of the concerts, advises that music lovers make their bookings early, at Sherman, Clay and Company's.

POPULAR SYMPHONY CONCERT AT CURRAN

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra will give another of its Popular Concerts under the direction of Alfred Hertz. In keeping with the character of these events, a program of light numbers will be given, prominent among which are the ever welcome Nutcracker Suite of Tchaikowsky, Bizet's colorful Carmen Suite and the Sibelius tone poem Finlandia. Ever since its first performance, the Nutcracker Suite has been one of the most popular numbers on concert programs the world over, much of the charm of the suite lying in the fact that Tchaikowsky individualizes the instruments rather than using them in unison or accompaniment, his use of the celeste being the most notable example. The remaining items announced are the overture to Nicolai's Merry Wives of Windsor, Liszt's melodious Love's Dream and the popular Military March of Schubert. The same program will be given Monday evening in the Oakland Auditorium Opera House as the sixth concert in the Oakland Series.

For the pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Curran, a most interesting program has been prepared, which contains as its main feature the solo appearance of Walter V. Ferner, principal cellist of the orchestra, in the Dvorak B Minor Concerto. Ferner, who is now in his second season with the Symphony, has filled solo engagements with many of the leading orchestras of the United States and Europe, and although a native American, he held the position of solo cellist with the famous Berlin Philharmonic Orchestra for more than twelve years. Upon his return to this country he was engaged for the first cello stand with the Chicago Symphony Orchestra where he remained for four seasons, after which he joined the Los Angeles Philharmonic.

Another item on next week's program which should be of interest to music-lovers, is the symphonic prelude, The Eve of St. Agnes, by Frederick Jacobi, which will be given its first performance in San Francisco at these concerts. Jacobi, who is a native San Franciscan, is well remembered here, and his many friends and admirers have been anxiously awaiting the opportunity to hear his new composition, which has been most favorably commented on at performances in the East.

The balance of the program will contain Mozart's Jupiter Symphony and the Coriolanus Overture of Beethoven.

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(Continued from Page 1, Col. 4)

Miss Ruth Hall was the accompanist. She acquitted herself creditably, and while she substituted a Debussy solo for the Chopin B flat minor Scherzo, this was not the reason that obliges us to record her falling somewhat short in her solo work. We noted a certain nervous tension both in the Diva and the pianist, the cause of which we are unable to tell, but which to us was apparent, and possibly much of the discordant element that caused us to feel uncomfortable, was no doubt, the result of this nervousness. We should not be surprised if it was the chill in the air caused by drafty conditions. This same condition was also responsible for the Diva's failure to add as many encores as she used to give. But, after all, a Calve concert is an event, and the people retained their enthusiasm and affection to the very last.

FLORENCE EASTON'S HINTS

Florence Easton, one of the leading prima donnas of the Metropolitan Opera Company, has three valuable pointers on the operatic career:

"One of America's most famous vocal instructors has said that the first consideration by way of preparation for the operatic stage is the matter of outlay." This is a point upon which teachers should be both frank and practical. In discussing this subject this noted instructor further commented that his utterances applied only in the case of the pupil who had passed through the years of preliminary vocal training and was ready to study repertoire. It involves a great many things. The items of weekly expense include at least two vocal lessons, two opera classes in rehearsal, two language lessons, another in diction and another in stage deportment. Then there is a lesson in musical theory and added to it all is the cost of an accompanist. To this comes the outlay for opera and concert tickets, which are to be regarded as an educational necessity. A conservative estimate of this annual expenditure for two years would be \$1500 a year.

"It is false economy to stint oneself during this period. All that the word economy means in lodgings, food, walking, clothing and all the inconveniences accruing therefrom should be avoided. They not only are injurious but are depressing to the student. On the other hand, as against this expense the student has the advantage of being able to derive an income from church and concert work. This does not prevail in Europe. Many pupils think that it is in the vocal studio that the preparation for operatic debut should be made.

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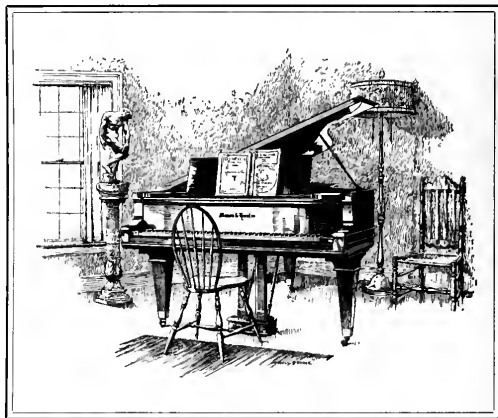
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Pacific Coast Musical Review

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VOL. XLIII. No. 17

SAN FRANCISCO, SATURDAY, JANUARY 27, 1923.

PRICE 10 CENTS

ALFRED HERTZ RETAINS SYMPHONY ORCHESTRA LEADERSHIP

Musical Association of San Francisco Agrees With Pacific Coast Musical Review That Public Opinion is in Favor of the Retention of the Eminent Conductor as Head of the San Francisco Symphony Orchestra—Re-engaged for Two Years—Efforts to Create Dissension in the Ranks of the Musical Association Prove in Vain—Musical Review's Voting Contest Becomes Now Unnecessary—Every Musician and Music Lover Has Reason to be Grateful to the Board of Governors For Its Unanimous Decision

BY ALFRED METZGER

It is with a great deal of pleasure and gratification that the Pacific Coast Musical Review publishes the announcement of the Board of Governors that Alfred Hertz has been re-engaged as conductor of the San Francisco Symphony Orchestra for a period of two years. There are specially two outstanding features about this announcement which cause us more than ordinary satisfaction. First is the EARLY decision. In former years the Musical Association of San Francisco left everything "up in the air" until after the close of the season. The conductor did not know what was going to happen. The musicians did not know whether they would have an-

ducting the San Francisco Symphony Orchestra, it is the first time he has been offered a TWO year contract. Hitherto the engagement was from year to year, and only conditions unfavorable to musical development everywhere prevented the loss of Mr. Hertz. At any other time, but the last four years or so, it would have been impossible to retain Mr. Hertz on one year contracts. Only his deep affection for San Francisco, his appreciation of the public's regard and his love for the orchestra, which he has transformed from raw material into a fine organization, caused him to remain under conditions which no other great conductor would have tolerated. We do not know whether Mr. Hertz actually feels that way, for he never in our presence referred to these matters, but we know how other distinguished conductors feel about it, and we are judging Mr. Hertz' sentiments by those of other distinguished musicians.

It is gratifying to know therefore, that the Board of Governors realizes the necessity of consistency and the avoidance of uncertainty year after year. We feel certain that at the conclusion of these two years, with the artistic progress of the orchestra, with the increasing popularity of Alfred Hertz, with the pride which the Musical Association itself certainly must take in the symphony orchestra, the re-engagement will be for even a longer time. It caused us not a little merriment to read in the San Francisco Chronicle, a newspaper that has always been somewhat lukewarm in its recognition of Alfred Hertz, (we except of course, critic Ray C. B. Brown, whose splendid endorsement of the best musical organization San Francisco supports, have always been genuine and enthusiastic) the following lines: "This action by the executive board of the association set at rest persistent rumors to the effect that a change in conductors was contemplated."

Surely, it is to laugh. Has the Chronicle forgotten that Mr. Hertz' resignation was asked for last season, and only through the determined efforts of the public and the friends of good music was a musical catastrophe averted? If no change had been contemplated, why did the Board of Governors not renew Mr. Hertz' contract for TWO years last season? If the impression had not gone abroad that a change was to be made why did other conductors apply for the position? If there was no cause to think that a change was possible, why was Felix Weingartner asked to apply? There certainly was decided pressure brought to bear upon the Board of Governors to make a change, and this paper, even though not a soul were willing to recognize the justice of our cause, we would feel it our duty to convince our friends that we did not begin this voting contest for the retention of Alfred Hertz EXCEPT WE RECOGNIZED THE SERIOUSNESS OF THE SITUATION.

But, as we maintained from the very beginning, the trouble did not begin within the ranks of the Musical Association of San Francisco. It

started at the time Henry Hadley took his involuntary leave. And the friends of the society leader have constantly kept up propaganda against Mr. Hertz ever since. Not until last season did they succeed in winning a few members of the Board of Governors over to their cause by misrepresentation. They left the impression that if Mr. Hertz were permitted to go they would see that there would be no more deficits in the symphony treasury. But when it came to MAKE GOOD on these promises, nobody seemed to remember having made any. Just like this instance of saying that rumors regarding the contemplation of a change are unfounded. This paper does not propose to let this statement go



ALFRED HERTZ

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WALTER V. FERNER

First Cellist of the San Francisco Symphony Orchestra, Who is Soloist at the Regular Sunday Concert in the Curran Theatre Tomorrow (Sunday) Afternoon

other season's contract. Toward the end of every season, there was created a certain atmosphere of uncertainty which was most demoralizing to the cause of the symphony orchestra both from within—including the musicians and conductor—and from without—including the public. This timely decision puts our symphony orchestra on a par with other orchestras by giving it a firm foundation and an atmosphere of permanency.

The other most gratifying feature of the announcement is the fact that Alfred Hertz has been engaged for TWO seasons. We know many people who would have liked to see this contract renewed for five years, but anyhow there is a step forward, and we should be satisfied. Although this is now Mr. Hertz' eighth year of con-

by uncontradicted. If it were true, then some of our best friends lied to us and deceived us by using our friendship for ulterior motives, which proposition is of course UNTHINKABLE.

There was decidedly grave danger of a change in the conductorship of the San Francisco Symphony Orchestra. And it was avoided, because of the fact that the Board of Governors of the Musical Association proved far-sighted enough, generous enough, liberal enough and wise enough to recognize that the musical public at large had a right to its opinion, and that a few people who for personal reasons only, were dissatisfied with the situation, but who, neither as guarantors, nor subscribers, helped one particle in the estab-

(Continued on Page 3, Col. 1)



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TWENTY-SECOND YEAR

ALFRED HERTZ RE-ENGAGED

(Continued from Page 1, Col. 3)

lishment of the orchestra as it is today, should not be considered. The Board of Governors of the Musical Association has proved itself worthy of the trust reposed in it by the members of the Musical Association of San Francisco and the musical public which so liberally supports these concerts, and this paper joins everyone in expressing its gratitude to its members for having acted in the best interests of music.

While we are about it, we wish to set at rest some mistaken ideas regarding our voting campaign. First of all, the campaign was not begun with any intention whatever of OPPOSING anyone, nor of FIGHTING anybody. It was neither a campaign of intimidation nor of taking the side of one group of people against another. All we wanted was to collect unmistakable evidence of the fact that the concert-going people wanted Alfred Hertz to stay. And we began the campaign so early in the season, because we wanted the public to go on record before the outside elements, hostile to Mr. Hertz, had another chance to create a situation similar to the one last year, which was as embarrassing to the Board of Governors as it was to the public. We believe the campaign has done at least this much. It has crystalized public opinion and has convinced every member of the Musical Association of San Francisco that the public at large wants Mr. Hertz to stay. We have reason to believe that prior to the beginning of our campaign the conviction that Mr. Hertz was wanted by the public was not unanimous in the Board of Governors, and by this, we do not mean to reproach anyone. Certain members of the Board of Governors HONESTLY BELIEVED THAT THE PUBLIC WOULD WELCOME A CHANGE. They were deceived by the elements who wanted to sow discord. It is but natural that people used to have things their own way, men who rule or ruin, business leaders before whom people bow low, regard it as ridiculous that anyone else has a little influence. But be that as it may, we want to impress upon our friends and readers, the fact THAT THIS PAPER WAS THOROUGHLY JUSTIFIED IN LAUNCHING ITS CAMPAIGN IN THE INTERESTS OF ALFRED HERTZ, and while we do not claim any influence over the Board of Governors of the Musical Association of San Francisco—no one has any influence there, not even the members themselves—we certainly have some influence in the crystalization of public opinion. And without the public there would be no symphony concerts. Finally we wish to add that our campaign was an absolutely unselfish one. At no time did there enter into our mind anything but the good of the musical public. At no time did we entertain anything but the friendliest feelings toward the Musical

Association and its officers. And now, when Alfred Hertz has been re-engaged for two more years, we consider this as a victory for the best of music in behalf of the public and a vindication of our judgment of the universal attitude regarding the artistic necessity of retaining Mr. Hertz at the head of the San Francisco Symphony Orchestra.

We take pleasure in concluding this dissertation by quoting the official statement in full:

"The board of governors of the Musical Association of San Francisco takes great pleasure in announcing that Alfred Hertz, now in his eighth season as conductor of the San Francisco Symphony Orchestra, has by unanimous vote at their meeting today been re-engaged for the seasons of 1923-24 and 1924-25.

"We are sure that this announcement will meet with the approval of the music loving public.

"The board of governors takes this opportunity to again express its keen appreciation of the spirit of generosity so definitely evidenced by members of the musical Association of San Francisco, by subscribers to the emergency and other funds, and to ticket purchasers. Only through this spirit has the continuation of the orchestra been made possible.

"The board of governors sincerely expects a continuation of this generous support in increasing measure in order that the constant artistic progress so definitely evidenced may be continued, to the end that our orchestra, in point of artistry and personnel, will be second to none.

"For the board of governors,

"JOHN D. MCKEE, President."

SYMPHONY CAMPAIGN SUSPENDED

The official announcement of the Board of Governors of the Musical Association of San Francisco published on the front page of this issue eliminates any necessity for us to proceed with our voting campaign to ascertain public opinion regarding the retention of Alfred Hertz as conductor of the San Francisco Symphony Orchestra. Since the object of the campaign was merely to record public opinion and since the engagement of Mr. Hertz for two years is, according to our judgment, confirmation of our contention, there is no reason for any further action in the matter. In addition to our endeavour to record public opinion we also intended to prove that there really is no split in this community regarding the recognition of Mr. Hertz' merit and genius as a symphony conductor. The UNANIMOUS action of the Board of Governors is ample proof for our contention that there is no split nor ever was any split in the ranks of the Musical Association. And, after all, that was the only excuse for our campaign. Our judgment having proved to be correct, there is nothing else to do but to thank all those of our friends who so kindly offered their services and helped us to secure the lists of names necessary for our purpose. And now let us continue to see to it that crowded houses and ample financial support will reward the faith of the Musical Association of San Francisco in the musical taste of the community.

GADSKI DEFENDED BY WAR VETERANS

West Coast Veteran, Representing United States War Veterans, Expresses Indignation at Treatment Received by Diva in Los Angeles.

The following article, illustrated with a handsome portrait of Mme. Johanna Gadski, and written by William X. Young, appeared in the beautiful January number of the West Coast Veteran published in San Francisco under the following heading:

BE MEN—COMRADES!

Madame Johanna Gadski is a great singer and a great artist. By birth she is German. By adoption she is American. Her home before we broke with that country, interests are here. She says she loves the United States, and there is no reason to doubt her word. During the World War there appears to be no shadow of a doubt but that she was loyal to the United States. The department of Justice made a careful investigation of her activities during the war period and pronounced her free from any suspicion of working openly, covertly or in any manner against the United States. Perhaps, in common with most other people of German birth, she was under suspicion during the World War. All investigation showed the suspicion to be groundless.

Madame Gadski's husband, Captain Tauscher, before the United States entered the World War, was accused of violation of neutrality. He was tried and acquitted. He went to Germany before we broke with that country. During the war Tauscher used his influence in Germany to obtain comforts for American prisoners of war, and was instrumental in having them placed in one camp. He personally assisted many Americans stranded in Germany during the war. Captain Tauscher has taken out citizenship papers in the United States and the government of the United States has declared him "entirely desirable" as a citizen.

Before Madame Gadski's departure for the United States on the present trip, the American Ambassador to Germany gave her a farewell dinner in Berlin. The Vice-president of the United States, representing President Harding, and the highest officials of the Federal government, attended her Washington concert, as did representatives of all the Allied nations of the late war. In New York the American Legion found no objection to her singing. Officials of the Legion there stated that the organization had something better to do than to interfere with matters of art.

In California Seth Millington, state commander of the American Legion, said: "There is no reason why service men should take offense at any proposed concert given by Madame Gadski. The position of the California department of the Legion is in accord with that of the Department of Justice of the United States. Madame Gadski came to California to give several concerts. In San Francisco she was welcomed with the enthusiasm that any great artist expects to get in the city of the Golden Gate. Former service men who had bravely fought against Germany, heard her and acclaimed her in San Francisco.

Her concert managers booked her for Los Angeles. From what can be gathered, there is some sort of a "musical trust" in Los Angeles. Gadski's management was not "in the trust." Moreover, he refused to ask permission of the alleged "trust" to allow Gadski to sing in the southern city. The musical combine there, seeing no chance for financial profit because of Gadski's appearance, declared war on her. It was ably aided and abetted by American Legion posts of Los Angeles which declared that Gadski should not sing in that city. They found objections to her where the United States Department of Justice could find none. They found loyalty in her that the entire United States government failed to find.

A Fresno newspaper, the "Bee," edited by patriotic Americans, labeled the charges against Gadski that emanated from Los Angeles, and which were sponsored by the American Legion there, a "shameful prostitution of patriotism." It seems all of that. If the Los Angeles posts of the American Legion can find no better field of activity than to combine against one woman of German birth and try to still a voice that is not German, but, like all great voices, is and should be international, then I think that the quicker American Legion posts in Los Angeles go out of business the better for the cause of former service men.

Editorial Note—While managerial circles in Los Angeles can not be entirely absolved from blame in the Gadski matter, specially a persistent failure on their part to defend an artist absolutely innocent of spiteful charges, they were not the only forces responsible for the deplorable situation. The writer believes that no one associated with the first attacks of Mme. Gadski intended to have the movement reach so vast dimensions as they finally did. Careful investigation convinces us that unscrupulous politicians took advantage of an opportunity to secure votes from the American Legion and the Disabled War Veterans by aggravating the situation and by hypocritically claiming that they were defending the cause of the ex-soldiers. In this political conspiracy some of the officials of Los Angeles participated to the extent of point blank refusing to defend their own citizens against attacks from riotous elements. The leader of the American Legion propaganda against Mme. Gadski has announced his candidacy for Mayor which is ample proof for our contention. His defeat will mean that his cause is condemned by the people of Los Angeles.)

RACHMANINOFF ACME OF REFINEMENT

Frank W. Healy will present Sergei Rachmaninoff in a recital of music for the pianoforte at the Columbia Theatre on Sunday afternoon, February 4th, at 2:30 P. M. Rachmaninoff recently appeared in Toronto, and the music critic of The Mail and Empire of that state made the following report:

"The art of Rachmaninoff proved almost as great a surprise as his appearance. His compositions we know, and they had prepared us for a man of wide range of imagination and fine sweep of emotional feeling. One thought of him as a lover of tonal coloring, perfect in its structure, rich, varied and moving. But as a pianist, Rachmaninoff is the last word in exquisite refinement. He loves gentle tracteries, clear and lucid. He might almost be described as an etcher of the pianoforte, so fine and clear does he make the lines of each number interpreted by him. In the interpretations, one finds little of the vivid, virile imaginings exhibited in his compositions. Rather, he seems to dream over the numbers, seeking to do them perfectly, giving clearness to every phrase, and to chisel every thought to its finest poetic expression. Even in the Chopin waltz that he gave, he did not introduce the usual broad effects.

"It must not be thought that because Rachmaninoff was not the Rachmaninoff expected by the majority of the audience, his recital proved in any sense disappointing. A poet at the keyboard, especially in these days of orchestral pianists, never fails to delight. And Rachmaninoff understands the scope of his abilities. He could not have found anything better calculated to exhibit his powers than the Mozart Sonata, with which he opened, and the Debussy Suite, "Children's Cor-uer." As he played the Mozart number one felt the atmosphere of the chamber of the century. Such a thought of a spinet, and gallants in attendance while a befuddled musician performed.

"So chaste was the imaginative Debussy numbers that they suggest the daintiest of water colors."

VLADIMIR ROSING AT THE PLAZA

By John Whitcomb Nash

To compare Vladimir Rosing with Dr. Ludwig Wullner would be quite unfair to both, and yet the two have much in common. Rosing's effects are not obtained by mere vocalization; he is not an exponent of Bel Canto, yet at times one is lost in rapture with the sheer beauty of his voice. At other times one is appalled by the outrageous noises proceeding from his throat. One gentleman in the audience remarked: "Aside from the vocal standpoint, all his work is intensely interesting." And this is really so, for his is essentially the artistic temperament. We must make allowance for not understanding the Russian attitude of mind; their culture has not yet absorbed us, and probably never will, but there is an abandon about the work of the Russians who come to us which is refreshingly sincere and vivacious.

Deliberate placement of any voice is to be condemned because it makes for monotony and insincerity, but the culminating qualities of an artistic vocal recital call for a measure of vocal discipline; and in this respect, Mr. Rosing could well afford to place himself under the direction of some such disciplinarian as Frank La Forge or Herbert Witherspoon, for he possesses in abundance that which most of us lack, namely, talent. The recital at the Plaza on Monday would have been made more interesting had the audience been permitted to see the face of the singer, for a singer of Mr. Rosing's type usually has a convincing brand of pantomime; unfortunately the lighting arrangements rendered this invisible.

Benjamin Moore, at the piano, gave great support and wove a deft background for the voice; by no means an easy task, for Mr. Rosing, while not in any way erratic in his movements, uses to the full the artistic license allowed a singer. Considered from all sides, the concert deserved better patronage, but it is hard to introduce an unknown singer or player, no matter how great they may be.

EIGHTH SYMPHONY PAIR

With Alfred Hertz conducting, the San Francisco Symphony Orchestra will give the eighth concert in its Sunday Symphony Series tomorrow afternoon in the Curran Theatre, repeating yesterday's programme, which contains as its principal feature Dvorak's B Minor Cello Concerto, with Walter F. Ferner as soloist. The present season is Ferner's second with the orchestra, he having previously occupied a similar position with the Chicago Symphony and the Los Angeles Philharmonic, also making solo appearances with many of the other leading orchestras. Mr. Ferner was born in the United States, but received much of his musical training abroad, where he made such rapid progress that at an early age he was filling solo engagements and occupying the solo cello position with many of Europe's most prominent organizations, including the famous Berlin Philharmonic, of which he was principal cellist for twelve years. Another feature of this week's programme is the first performance here of the symphonic prelude, "The Eve of St. Agnes," by Frederick Jacobi, who is a native San Franciscan. Jacobi has composed several large works for orchestra, among which are "California Suite" and the "Pied Piper," both of which have been given here in previous seasons. "The Eve of St. Agnes," which is based on the well known poem of Keats, was first performed by the National Symphony Orchestra in New York, where it was warmly praised by press and public alike.

The remaining items on this week's programme are Mozart's Jupiter Symphony and the "Coriolanus" Overture of Beethoven.

The Popular Concert to be given a week from tomorrow afternoon in the Curran will bring forth another programme of familiar favorites, prominent among which are Delibes' "Coppelia" Suite, the "Fingal's Cave" Overture of Mendelssohn and the thrilling prelude to Wagner's "Mastersingers." The balance of the programme will consist of the Dance of the Blessed Spirits from Gluck's "Orpheus," the "Sorcerer's Apprentice," by Dukas, and two of Wagner's shorter numbers, "Dreams" and "Tristan's Vision."

The Orchestra is also scheduled for two extra concerts during the coming week, appearing Thursday evening in the Exposition Auditorium with Benno Moisevitch as soloist, and Friday evening in the Oakland Auditorium Opera House. At the Oakland concert Louis Persinger, the concert master of the orchestra, will make his first solo appearance this season, performing

the Beethoven D Major Violin Concerto, while the orchestra numbers will be the Cesar Franck Symphony and the overture to Wagner's "Tannhauser."

SAN FRANCISCO MUSICAL CLUB CONCERT

If the San Francisco Musical Club lives up to the precedent established at the initial meeting for 1923 which took place at the Palace Hotel on Thursday morning, January 4th the members have many pleasant hours in store for them. The program was made up of numbers by French and Italian composers and ranged from the very old to the ultra-modern. The first number on the program, Ring Out Wild Bells, was very appropriate for the New Year, and was sung by the double Quartet of which the San Francisco Musical Club has every reason to feel proud.

Katherine Gray Herzog is a very skillful pianist and added to the interest of her playing with verbal explanatory notes. Miss Lucy Vance charmed her audience with the rare quality of her voice. It is exceptionally sweet and can only be compared to the sweet joyous singing of a bird. She is one of the younger singers and has a most promising future. The Sonata in C minor by Camille Saint-Saens was most brilliantly executed by Maude Wellendorf, pianist, and Willem Dehe, cellist. Mr. Dehe played with beautiful tonal production and Miss Wellendorf displayed her great pianistic ability.

The honors of the program went to two splendid artists—Marguerite Raas Waldrop, soprano, and Uda Waldrop, accompanist. Their work which secured the greatest finish in every detail was greatly appreciated by the audience. It is a rare treat in San Francisco to hear French sung as Mrs. Waldrop sings it. Not an occasion was overlooked for giving the most artistic and colorful effect. Mr. Waldrop accompanied her in his inimitable manner.

Saturday, December 23rd, 1922, was a big day for the children at the San Francisco Musical Club. The program was given entirely by children and at the conclusion of the concert a real old-fashioned Santa Claus appeared upon the scene and made the little folks happy by generously dispensing gaily colored boxes of candy. The program opened with the Boy Choristers from Grace Cathedral under the able direction of Wheeler Beckett. Their well harmonized voices and fine ensemble showed the careful training of their choir master. Two little Italian girls, Lina Gastoni and Mary Molinari, excited much interest by their lovely voices and display of artistic ability. Other members on the program given by talented children were enjoyed equally as much.

MISS SPRINGTIME AT THE RIVOLI

Grand opera will be succeeded by comic opera at the Rivoli Opera House Monday evening when Ferris Hartman and Paul Steindorff will offer for the first time in stock the comic opera "Miss Springtime," notable for the fact that the score was written by Kalman, the composer of "Shari," and the book by P. C. Woodhouse and Guy Bolton, the famous authors and librettists. The new piece is rich in its wealth of song hits and in comic possibilities. The production calls for the full strength of the Hartman-Steindorff organization. Hartman will be seen in a comedy role, while George Kunkel, Robert Carlson, John Van, Rafael Brunetto, Lillian Glaser, Lavinia Winn, Nona Campbell and Edna Malone will have important parts. The new piece is declared to be particularly strong in its singing and dancing numbers.

In the meanwhile, the "Love Tales of Hoffman" will be given its final performances Sunday afternoon and Sunday evening. In "The Love Tales of Hoffman," Hartman and Steindorff are offering music lovers of San Francisco one of the best revivals of the piece in local annals. John Van, Lillian Glaser and Nona Campbell are given exceptional opportunities in a vocal and dramatic way and have demonstrated the fact that their ability is of grand opera calibre if they care to enter into that field. Particular comment has been aroused by the beauty of the settings and the expert manner in which Paul Steindorff has coached the chorus and principals and his orchestra in the production of the Offenbach piece.

FIFTH PEOPLE'S ORCHESTRA CONCERT

On Tuesday night, February 6, at the Scottish Rite Hall, the People's Symphony Orchestra, Alexander Saslavsky conducting, will give the fifth of its schedule of twelve educational concerts. Conductor Saslavsky has chosen as the Symphony for the evening Beethoven's Pastoral No. 6, a symphony which reveals Beethoven not

only as a composer but as a lyric poet. Another orchestral number will be Napravnik's Intermezzo "Night," and the program will conclude with the famous "Nut Cracker" Suite of Tchaikowsky, based upon Hoffman's fairy story of the "Nutcracker and Mouseking." The suite is a triumph of delicate and humorous music and shows the often morbid Tchaikowsky in an unusually cheerful and even jocund mood.

The symphony program will be preceded by a short talk of the theme to be played and on the clarinet—perhaps the most useful of all the woodwind instruments of an orchestra, on account of its great range, beautiful quality and its facility of execution.

4th Discovery Concert!

Helen Bonnet of the Bulletin said recently: "The Discovery concerts at the Granada and California Theatres every Sunday morning at 12:30 noon, seem the oasis where the gifts of eager artists are welcomed and sped along the winding road of fame."

J. A. PARTINGTON

Patrons are invited to remain for the picture program.



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RESIDENT ARTISTS AROUSE ENTHUSIASM

Soloists, Chamber Music Organizations and Orchestras Attract Large Audiences and are Heartily Applauded for Their Splendid Efforts

BY ALFRED METZGER

The Pacific Coast musical public is delighted to observe that the San Francisco musical public is rapidly shedding its prejudice against resident artists and is treating them with the same consideration, and bestowing upon them the same liberal patronage, that is accorded visiting artists of merit. We shall here review some of the more important events which we were able to attend during the last week or ten days:

Pacific Musical Society Concert—An unusually artistic program was given by the Pacific Musical Society at the Fairmont Hotel on Thursday evening, January 11, which event was attended by one of the largest audiences of the season filling every available seat. Three specially competent artists, representative of the best that San Francisco possesses, interpreted a program of superior artistic merit. Lajos Fenster, a musician of brilliant accomplishments and a violinist of unusual skill opened the program with a Fugue by J. S. Bach and Handel's Sonata. He also played the program with Hebrew Melody (Achorn), Menet (Handel), Waltz, (Brahms), and Onetass (Wieniawski). Mr. Fenster very justly received a hearty ovation from the audience of serious music lovers. His tone is big and "juicy," his technique is easy and accurate and his phrasing is endowed with the utmost warmth of expression and intelligence of shading. He is in every respect a musician who deserves the heartiest encouragement and praise. We were quite interested to hear from Mrs. David Hirschler that Mr. Fenster gave his first public concert before the Pacific Musical Society some years ago, thereby evidencing that this organization is giving worthy young artists an opportunity to take their first steps in public.

The vocal soloist of the occasion was Mme. Rose Relda Caillieu. Mme. Caillieu was at her best on this occasion, and Mme. Caillieu at her best is a vocal artist of the highest order. Her accurate tone production, her exquisite handling of difficult technical passages the velvet-like quality of her voice, the warmth and resonance in the low tones and the silky, ethereal quality of the high tones and her invariable intellectual grasp of the purpose of a song—all combine to make her an artist whom everyone listens to with pleasure. Her selections were: Ah! non credea from Scaramia (Bellini), Les Yeux de Cadix (Delibes), Her second group included: A Little Gray Dove (Saar), Little Jasmine Bud (Strickland), and The Piper of Love (Caret).

The piano soloist was Roxana Weihe, a young artist of unusual qualifications. She plays with complete assurance, exhibits a digital facility of lightness and softness of touch and a pearily technique that rarely shows any signs of unevenness. Miss Weihe is an unusually careful and intelligent interpreter and invests her phrases with lights and shades that convince the hearer that she has searched into the depths of the works she interprets. She very justly aroused spontaneous and genuine enthusiasm. She played: Rhapsodie in F sharp minor (Dohnanyi) En Automne (Moszkowski), Butterfly (Olsen), Rhapsodie Hoegroise No. 8 (Liszt).

Frank Moss played the accompanying part for Mr. Fenster with that accuracy and depth of artistic conception which has brought him so prominently to the attention of our public. Relda Marie Caillieu played the accompaniments for Mme. Caillieu in a manner that revealed sincerity of purpose and understanding of the responsibility she had assumed. The entire affair was one of the foremost musical events of the season.

San Francisco Trio Concert—The San Francisco Trio consisting of Elsie Cook Hughes, pianist, William F. Larala, violinist, and William Debe, cellist, gave the second concert of their second season at the Italian Room of the St. Francis Hotel on Tuesday evening, January 16th. Through some misunderstanding it was impossible for us to attend this event, but inasmuch as we heard this organization later on at the Students' Chamber Concert we can give our impression regarding their artistic achievements. In the meantime we wish to say that this organization is forging rapidly ahead on the right road to success. The acquisition of Mrs. Hughes has been of unusual value to the San Francisco Trio and the increasing size of the audiences attending the concerts is proof in itself of its growing worth. The program arranged for the second concert was an exceptionally representative one and included: Trio E flat major, op. 99 (Schubert), Variation on a theme in F major (Tschakowsky), Elsie Cook Hughes; Trio F sharp major op. 7 (Wolf Ferrari). We were sorry to have missed this program, but understand from authorities whom we had a chance to speak about the event that it was thoroughly dignified and interpreted with intelligence and taste. The third concert of the series will take place on Tuesday evening, February 27. The assisting artists will be: Mme. Eva Koenig-Friedhofer, mezzo soprano. The program will include: Trio C major with mezzo soprano solo entitled Prelude to Keat's Endymion (George Edwards), first time in San Francisco; Concerto E flat major for violin (Mozart), Trio E flat major op. 70 No. 2 (Beethoven). Special interest will be aroused by this program by reason of the first presentation of the Edwards work. Mr. Edwards is an excellent musician and his work should prove a worthy contribution to modern musical literature.

Fourth People's Orchestra Concert—The People's Symphony Orchestra gave its fourth educational concert at Scottish Rite Auditorium on Thursday evening, January 18th, before one of the largest audiences of its season. President R. C. Newell of the People's Symphony Association, who is underwriting these concerts, delivered the explanatory remarks concerning the

significance of the orchestral instruments and the themes of the works interpreted and proved himself possessed of a facile delivery and quite a contagious sense of humor. He made a decidedly strong impression with his audience.

The orchestral feature of the program was Schubert's Unfinished Symphony. Since it seems to be the consensus of opinion among those appearing on these events that a reviewer should confine himself to praise only, and that any attempt at a sincere expression of opinion is interpreted as "knocking" and fault-finding it becomes impossible to pen any article of a descriptive nature. It is far from our thoughts to be regarded as an obstacle to this enterprise, and if it fulfilled its purpose, it would be indeed a worthy addition to San Francisco's musical educational institutions, but this paper does not intend to be swayed from its path of straightforward sincerity in regard to musical matters. We do not expect everyone to agree with us, but if we make mistakes we do so with the best of intentions. And since we can not express ourselves honestly about these concerts without offending people, who tell us so over the telephone, we rather not say anything at all in the way of critical review about these orchestral numbers. The soloist of the occasion was Ellen Edwards, pianist, a young artist of exceptional merit who has recently located in this city. Miss Edwards is a very gifted and scholarly musician. Her interpretation of the Chopin concerto for piano and orchestra in F minor revealed mastery of the artistic subject and complete control of technical and emotional requisites. Thanks to her assurance the performance proceeded without a hitch and the artist established herself in this community as one of the worthiest additions to its artistic colony. The audience deservedly gave her a spontaneous ovation.

The balance of the program interpreted by the orchestra was as follows: Symphonic Poem, No. 3 Les Preludes (Liszt), Serenade for Strings (Haydn), Three Dances from Henry VIII (Edward German).

San Francisco Musical Club Concert—The concert given by the San Francisco Musical Club on Thursday morning, January 19th was a particularly fine one for the attraction of the program was the Berkeley String Quartet which interpreted the following numbers: Quartet in G minor op. 74 (Joseph Haydn) and Quartet in C (Mozart). The Berkeley String Quartet consists of Antonio de Grassi, first violin and director, Robert Rourke, second violin, Edward Towler, violoncello, and Willem Debe, cello. These four representative musicians have been playing together for some time and have progressed remarkably in tone balance and uniformity of expression. They are conscientious artists, to whom the classics represent the acme of musical art, and who study and rehearse in accordance with the seriousness of their task. They well deserved the enthusiasm accorded them on this occasion. Mrs. Miriam E. Sellander, a talented pianist, accompanied the quartet. The Creation by Haydn entitled With Verdure Chad, and from Mozart's Le Pastore entitled L'Amore Saro Costante. Mrs. Sellander sang intelligently, with flexible and resonant voice and with understanding of the difficulties involved in the two selections. She was assisted by Antonio de Grassi who played a violin obligato and Mrs. Rachel E. Ward who presided at the piano, both giving most artistic and splendid performances. Mozart's Sonata in F making an excellent impression and gaining recognition as a young artist whose technique and tone are well worthy of the approval so readily bestowed by the club members. Mrs. John P. Coglian, chairman of the program committee is entitled to the thanks of the club for her effort in compiling this program.

Students' Chamber Concert—The first concert of the second season of Students' Chamber Concerts, under the management of John C. Manning, director of the Manning School of Music, was given at Scottish Rite Auditorium on Friday evening, January 19th in the presence of a large audience. These events are given by Mr. Manning exclusively for the benefit of resident artists under conditions that permit dignified presentation and worthwhile remuneration. The large patronage on the part of the public is ample justification for Mr. Manning's confidence in the drawing powers of the resident artists. On this occasion the program was given by the San Francisco Trio and Mrs. M. E. Blanchard. The Trio played Trio B flat major op. 99 (Schubert) and Trio A minor op. 50 (Tschakowsky). William Larala, first violin, Willem Debe, cello and Elsie Cook Hughes, piano, gave an excellent account of themselves in the interpretation of these trios. Occasionally the piano seemed to be somewhat muffled, making it difficult to hear it and thus secure a well balanced blending of tone, but this was no doubt due to a misjudgment in regard to the tonal effects of the hall rather than to any musical causes. We thoroughly enjoyed the playing of the San Francisco Trio finding in it much sincerity of expression, careful preparation and the best possible technical and emotional requirements were fulfilled with gratifying efficiency and the audience gave vent to its satisfaction with sincere and universal spontaneity.

Mrs. M. E. Blanchard sang a group of songs as follows: Auf Fluegel des Gesanges (Mendelssohn), Love Has Eyes (Bishop), Trees (Rasbach), Songs My Mother Taught Me (Dvorak). Mrs. Blanchard uses her voice with skill and in accordance with the best principles of tone production. She sings with excellent taste, never employing too much force and always sounding the innermost possibilities of sentiments and soulful characteristics. Her diction is excellent and her intonation exact.

Mr. Manning, as is his custom, preceded every number with intelligent explanatory remarks, which prove of special educational value and which add greatly to the merit of these events. He should make it a point to hear every one of these concerts. The second of this series will take place on Thursday evening, February

15th and the attraction will be the Chamber Music Society of San Francisco. No further comment should be necessary to pack the house.

MISCHA ELMAN CHEERED AT ARCADIA HALL

Eminent Violin Virtuoso Exhibits the Same Warmth of Tone, Speedy Technique and Soulful Expression for Which He Became Famous

BY ALFRED METZGER

That Mischa Elman, the eminent young violin virtuoso, has not lost any of his popularity was evidenced by the large audience that attended his concert at Arcadia Hall last Sunday afternoon under the direction of Selby C. Oppenheimer. The program contained works by Handel, Lalo, Korngold, Chopin, Wilhelm and Sarasate. Barring the natural mental growth which every great artist experiences during the progress of time Mischa Elman retains the same artistic advantages that have made him famous. His tone, wherein he really stands supreme, is as big and luscious and rich and vibrant as it has always been, and whenever he has an opportunity to utilize this tone Elman is at his best. He is the incarnation of emotional expression and can make his instrument sing in a manner that no other violinist has yet surpassed.

It is because of this intense emotionalism that Elman is at his best in works like the Lalo Symphonie Espagnole where rhythm and melody vie with one another for supremacy. In the Korngold number, which by the way was played for the first time in this city as far as the writer is aware, Elman brought out a certain element of humor that no one in the audience missed. Technically the virtuoso has progressed to an extent where clarity of execution has become one of his principal accomplishments. He played many encores and the audience was reluctant to let him go at the conclusion of the concert asking for more all the time.

He was frequently cheered and the applause grew in intensity as the concert progressed. At the conclusion of the program it had assumed the dimensions of an ovation. There is no use talking, like any great artist Elman stands alone in his art.

FLORENCE EASTON'S SENSATIONAL SUCCESSES

Florence Easton, one of the Metropolitan Opera Company's finest stars whose triumphs this season are creating a marked sensation in New York, embarked on her first nation-wide concert tour next month, which will bring her to the Pacific Coast. On Monday afternoon, February 26th, she will sing here in the fourth of the Alice Seckels' Matinee Musicales at the St. Francis Hotel.

Miss Easton is fast assuming first place in the favor of New York opera goers. Earlier this season she gave the performance of the famous title role in "Madame Butterfly" that according to H. E. Krehbiel of the New York Tribune, was "the most beautiful that we have ever seen or heard," and which Deems Taylor of the

World described as, "a subtle and genuinely creative union of beautiful singing and acting." More recently, she gave her first performance of "Carmen," and the critics accorded to her interpretation of this part, the highest praise.

Her concert experience has as yet been limited to a few appearances in the east, but they have won for her the same enthusiastic approval that her operatic performances are given. "Miss Easton's beautiful voice and charming personality, together with the wide range of the program, provided a highly successful opening of the season here, is one criticism while another reads: 'Miss Easton's voice is of lovely texture and crystalline in its clarity even throughout its entire range, and of noteworthy volume. This is the sort of singing that may be called impeccable. She wins her hearers by the beauty of her voice and art.'"

CHALIAPIN AT EXPOSITION AUDITORIUM

Fedor Chaliapin, the famous Russian basso of the Metropolitan Opera Company, gives his only concert in Northern California on Sunday afternoon, February 11th. He will sing at the Exposition Auditorium, his appearance being under the local management of Selby C. Oppenheimer.

The first American concert tour of the renowned and popular Russian is a significant musical event of the season. Up to this year, Chaliapin has devoted himself exclusively to his operatic roles with the Metropolitan, with the exception of an occasional recital in New York, but at the first of the year, he started across the country on what is a sensation triumphal tour. From Chicago, where he is to sing this week, the following wire was sent to Chaliapin's managers after the first week's sale of tickets: "Chaliapin sale opened Friday morning with tremendous line waiting. All seats sold except boxes. Believe this biggest box office success in history of Auditorium for concert."

Interest in the great singer's single concert here is equal to that indicated in Chicago. This is Chaliapin's first visit to the Pacific Coast, but his colossal fame has preceded him and there are many eager to hear what has been pronounced as the most superb voice ever known to the Metropolitan stage, famed for its magnificent singers.

Chaliapin will follow the Russian concert practice of announcing his numbers from the stage, instead of issuing printed programs as is the usual custom in this country. The repertoire of concert selections of the great basso is said to be an extraordinarily varied one, and he also includes some of his operatic selections in the recital programs that he sings. But the same of every one of his recitals, according to reports, is the singing of the beautiful Russian Volga boat song, which one critic said is "of no less than epic power and significance."



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The Week's Music Events in Los Angeles

BY SHERMAN DANBY

Wally—and his saxophone.

Wally used to get an awful kick out of music, particularly the kind he perpetrated. It is not so long ago that his recreation was, golf in the day time and evenings spent at the "Dugout," out Hollywood way, entertaining the buddies. Wally, his "sax" and his smile. Our amateur jazz orchestra pounding out the latest hits. The Army and Navy queening society belles. The life of the party—Wally!

It is only a year or two since Griffith Park and its coterie of regulars knew him. Knew him as golfers do, for all he was. A man's man. For all I knew of him I am grateful.

Live on—Wally, old boy!

The vicious thing that reaching to thy vitals
Tore thy great heart apart—is forever dead.
Memories—of clean limbed youth,
Of hall that shot down fairway straight,
And heart of gold—live on.
Live on—Wally, old boy!

SHERMAN DANBY.

Publicity is a vital matter where the success or failure of any enterprise is dependent upon public patronage. The publicity agent, if he does his work well, earns all he makes. My advice to any young artist planning a career is to devote a certain amount of study to this question and to become conversant with some of the angles. I hope in a few weeks to write a series of short articles dealing with this subject and which, by means of some of anecdotal illustrations to press home a few points, which will be of value.

Your attention was called two weeks ago to the publicity which Calve received through the Saturday Evening Post articles and to the prediction that her business would reflect this publicity. Such has proven the case in Los Angeles. I understand that her business here was most satisfactory. While not reflecting upon the artistic ability of this glorious singer it is scarcely to be expected that she could give us the quality of work that she could ten or twenty years ago. Temperamentally she is the same Calve but if we could analyze the box office receipts and question all those who bought seats we would find a large percentage of the interest had been re-awakened through this publicity.

In direct contrast, we might discuss the business done here by the Irish band. To my way of thinking the business, which was not good, was directly traceable to the publicity. This band offered all sorts of opportunity for good press agency—not highbrow advance notices which would only catch the eye of musicians and appeal only to them but the kind of news, I might almost say circus publicity, that reaches the masses from which the patronage should have been drawn. Everything depends upon public patronage and the dollars in the box office and I oftentimes feel that managers and artists alike fail to grasp some of the fundamentals of publicity and wonder why better business does not come their way.

Take the Merry Widow which is playing in San Francisco now. I venture to say that while at the time I type



these lines the show has barely opened that it will do a big business. Why should this revival have success when Florodora and other revivals have been failures? Space will not permit many reasons but the first and foremost is the way in which the publicity is handled. Twenty-thousand dollar weeks have not been unusual during this tour and this is not a good season. Ever hear of Campbell Casad? He is known as the "boy wonder." He was that twenty years ago when he started pulling his publicity stunts on Broadway. He is still as active as ever and always originating new publicity ideas. This season a fascinating and altogether charming social representative, precedes him and with bewitching smile makes the path to the city editors' desks more cheerful. Society editors, women's clubs, none of them are neglected. No opportunity for publicity is overlooked. All handled in the nicest up-to-the-minute, snappy yet dignified style that spells dollars at the box office.

The widow would not be so merry without the right kind of publicity and there is a lesson for every artist in watching the methods of some of the old school of publicity men. I could mention scores who have upon them the responsibility for success, men like Billy Guard who for years has handled the publicity of the Metropolitan. Willard Coxey who will soon be here with Sir Harry Lauder and who for so many years wrote features for Barnum and Bailey and his associate, Wells Hawer, who did so much for the Navy, the Marines, and the Liberty Loans. Some of my readers may say what has all this to do with a musical magazine. Later I hope to be able to show it has a great deal to do with every musician and particularly with reference to the Blue Book and Directory which Mr. Metzger refers to elsewhere.

The Fitzgerald Concert Bureau announces a return engagement of Nyiregyhazi, the sensational young Hungarian pianist, at the Philharmonic Auditorium, for Thursday, January 26. Having special reference to the prediction made shortly after the termination of his first appearance here, those intending to hear him should make early reservations. It has seldom been my pleasure to read such enthusiastic reviews as those given by the local critics. Youth, no matter how self-confident, suggests immaturity. Nyiregyhazi is the exception; his art is mature and Los Angeles has had its thrill of discovered genius. Many other engagements in the Southland have been made by Merle Armitage before this artist will return East. He will not be heard in the North this season.

The Birkel Company is in the field to assist the resident artist and also to extend its service to the general public. An office in charge of Frederick M. Hayman has been opened on the main floor for the handling of ticket sales, not only of visiting attractions, but also, and more particularly, for handling the sales of concerts and recitals by resident artists. This office will also be equipped to handle all the business details for the artist, such as engaging halls, preparing printing and advertising matter, programs, ushers, etc. Mr. Hayman has had considerable experience and is well qualified and conversant with the requirements. In addition, the Birkel patrons will find this service bureau able to handle ticket reservations efficiently and without charge.

The Woman's Symphony Orchestra of Los Angeles announces its first concert of the season for the evening of January 24th at the Philharmonic Auditorium. Carl Gaantvoort, the eminent baritone, will be the soloist. This orchestra, under the direction of Henry Schoenfeld, now has seventy-five members and is said to be the largest permanent orchestra of women in existence. The membership is composed of both professional and amateur players and numbers some fine musicians such as Bessie Fuhrer Erb, Alberta Zens, Lucy Fuhrer Center, Gertrude Barrett and Leah Witzel, both of whom were with the famous Padettes of Boston. Annamay De Grau, from San Francisco, and Rhoda Miller Withers, who was with the Vassar Women's Band. This

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organization merits public patronage and the Auditorium should be sold out. Only two concerts are announced, the second for April 18. Perhaps I might be permitted to call the attention of the management to some of my remarks above concerning publicity. When an organization such as this only gives two concerts and is in its twenty-fifth season, there are many people in the million around Los Angeles who would like to patronize it—if they knew more about it.

The following program has been prepared for the first concert of the season: Symphony in D major No. 2 (Beethoven), Aria from (Elijah) "It Is Enough" (Mendelssohn), Carl Gantvoort, baritone; (a) Arabesque No. 1 (Debussy), (b) Canon, adapted for woodwind and strings (Schumann), group of songs by Mr. Gantvoort; Fingals Cave Overture (Mendelssohn).

The Friday Morning Club lately enjoyed an operatic program presented by Mr. Charles Bowes and ten of their pupils. Entire scenes were presented in costume with suitable stage settings, with Mrs. Ruth Bowes acting as director. These young artists reflect great credit upon the vocal and dramatic instruction they have received and much favorable comment has ensued. Corinne Harris, Gemma Casaretta, Ted Harvey and Annette Harvey were heard to particular advantage and others including Frances Lewis, Cordelia Story, Vera Eamayl and Mabel Heine showed exceptional talent. Excerpts from Faust, Aida, Cavalleria, Rusticanna, Lakme and La Boheme were given renditions that would do honor to many professionals.

The other day some musical folk were discussing those who quietly and ostentatiously are always doing nice things for musicians and artists generally. I made note of Mrs. Henry P. Hoffman of Victoria Park and of her sponsoring the farewell recital of Lawrence Tibbett, the rising young baritone who found it necessary to go to New York to gain the necessary recognition and of whom wonderful reports are coming back to this city. This same kindly lady has done much for the success of Arthur Fuller, the bedridden composer, and Edward Russell the East Indian lecturer. I have not the honor of personal acquaintance with Mrs. Hoffman, or others who were mentioned, but examples of the right spirit should be commended.

Norman Earl Mohler gave a recital on January 12th at Los Angeles Conservatory Hall. This young violinist who is only fourteen years of age has marvelous technique and excellent interpretative powers for one so young and was ably assisted by his brother Orville Ernest Mohler on the cornet. Both are pupils of the Los Angeles Conservatory of Music and Arts.

Last month Rigoletto was given with so much success by De Lara organization that a different grand opera is announced for each month. The second of the series will be given Friday, January 26th at the Gamut Theatre. Cavalleria Rusticanna and Pagliacci. Engagements have been made in other cities in the Southwest.

Alice Forsythe Mosher, soprano, who achieved great success as soloist with the Symphony Orchestra on Sunday, January 7th, has been added to the teaching force with the Davis Musical College. This college now enjoys an exceptional faculty including Sol Cohen, head of the violin department; Dr. Ray Hastings, organ; Mrs. Louise Carol Davis, vocal; Henrietta M. Russell, piano; Mrs. B. C. Perkins, harmony and composition; Belle Adams, flute; Mark Carr, cornet, and a number of others enjoying exceptional reputations as artists and teachers.

Alexander S. Thompson, for many years musical head at Ohio University, is now resting at Monrovia and acting as choir leader at the Monrovia Baptist Church.

Dr. Bruce Gordon Kingsley, assisted by Mme. Anna Sprotte, gave Tristan and Isolde before a large and highly appreciative audience at Symphony Hall on Sunday evening last. The explanations both of the mythology and the acting, as given by Dr. Kingsley, are always highly entertaining and instructive.

Los Angeles is securing another proof of its position as foremost in music of the West. This time it is in recognition of the value of education received at the college of music, University of Southern California, through the granting of a chapter of Mu Phi Epsilon Sorority. Miss Persis Heaton, the grand chapter president, from Boston is here for the week's ceremonies and festivities. The Alumni Association of Mu Phi Epsilon in Los Angeles is very active, due to the great number of fine professional musicians here, and headed by Mrs. Knorr, they are enthusiastic in their support of the new student chapter. Mrs. J. B. Perkey, an alumnae member of 1614 South Grammercy place gave a reception at her home on Saturday, January 20th to Princess Tsianini. The new chapter, as well as members of the sorority alumnae were guests.

The president's conference of the California Federation of Music Clubs in which musical clubs, choruses and orchestras are represented was held at a luncheon last week at the City Club. Mrs. Bessie Bartlett Frankel, founder and past president of the California Federation, was welcomed back after a trans-continental organization tour in her capacity as chairman of the extension committee of the National Federation of Music Clubs. Clarence Gustin of Santa Ana, first vice-president of the California Federation, who acted as chairman, read excerpts from the report by Mrs. Frankel and which was published in the National Bulletin. Mrs. Lillian Birmingham, president of the Federation, had made a special trip from San Francisco to attend the meeting. Others present included Edith Wing Hughes, chairman Young Artists' Contest C. F. M. C.; Mrs. Ella

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After the general meeting a board meeting of the state federation officers was held.

Gustave Rasmus, inventor of the arclight and constructor of the world-famed tower on New York's Woolworth Building, after several years of work with Colin Campbell, well-known pianist, has at last perfected an invention called "Coloritone," which is expected to cause a sensation in the musical world. The invention works in a curious manner. The hall or room where the concert is to be played is held in perfect darkness. Then from without the dense void, shimmering, changing colors swell and rise from the piano, it is said. Each color is controlled by the vibratory force by which it is produced. Each and every key is connected with electric lights, not glaring arcs, but gorgeous combinations of color, ranging from the most brilliant to delicate pastel shades and hues of indescribable beauty. Mr. Campbell is giving special showings of the invention at the Gamut Theater this week, assisted by several well-known local artists.

France Goldwater announces that Charles Wakefield Cadman, famous composer-pianist and Princess Tsianini will return to Southern California the week of February 11th to 17th to fill several engagements which they were unable to fit into their crowded schedule in January. They will appear in San Francisco on February 11th and 12th, on the 13th they appeared at Santa Barbara on Wednesday and Whittier on Friday, and Mr. Cadman will appear in Fresno with the Men's Chorus on Sunday and will join Tsianini in Portland, Oregon, when they will fill dates in Spokane, Wenatchee, Cheney, Portland and Pullman. From California they will return to New York where they are booked

to appear in a series of concerts in and around New York and Boston.

One of the noteworthy musical events of the present season was the joint recital of Charles Wakefield Cadman, the famous American composer-pianist and the famous Princess Tsinaia, the Italian prima donna at the Philharmonic Auditorium on Thursday evening, January 11th. A large audience gave them an ovation after every number. The stage was attractively set and made a true Indian background. Cadman played his trios "The Thunderbird Suite and the trio in D major with Sol Cohen, violinist, and Robert Alter, cellist.

Tsinaia sang for the first time Cadman's latest song "A Cry at Dawn" which has well received. Cadman arranged his arias "The Robin Woman Song" and "Into the Forest Near to God I Go" from "Shanewis," which were greeted by the audience with great enthusiasm. They were forced to repeat the numbers. Their joint tour of California has been a most gratifying one. They have appeared in Brawley, Glendale, Santa Ana, Santa Barbara, Los Angeles, Whittier and will return to appear in San Francisco, Oxnard, Long Beach and Pasadena after concerts in Portland, Spokane, Wenatchee, Fullman and Cheney.

Gertrude Ross, California composer-pianist, and Viola Ellis, contralto, will give a joint recital at the La Jolla Woman's Club on Friday evening, January 19th. Mrs. Ross is filling numerous club engagements this season and both her talks on Spanish California folk songs and her own arrangement of them are proving most popular with club women in all parts of the state. Viola Ellis will fill several club dates in February and will go to New York later to be introduced to the Metropolitan Opera Company by the famous contralto Mme. D'Alvarez, who heard her during her visit here and is most enthusiastic over her voice.

With youth, beauty and pronounced personal charm to which is added musical genius inherited from her ancestors, dainty Louise MacPherson, the young Scotch-American pianist has all the attributes for a great future in her chosen profession. Born in Montreal, Canada, Miss MacPherson began her study of pianoforte almost as soon as she could walk. Her mother, a famous concert pianist and teacher devoted much time to the musical education of her little daughter with the result that she made her professional debut when only twelve years old, giving a recital at Massey Hall with marked success. After completing her studies with her mother she was sent to New York where she continued under the best instructors. With numerous recitals to her credit in the East, she was engaged last season as soloist for the Philharmonic Orchestra. Critics praised her work as a soloist and were united in their prediction of a bright future for the youthful artist.

Deciding to make her home in Los Angeles, the local music colony and society welcomed her with open arms. Mr. W. A. Clark, Jr. will sponsor a recital to be given by Miss MacPherson on Wednesday evening, January 31st at Gamut Club Auditorium under the local direction of Caroline E. Smith, manager of the Philharmonic Orchestra, who has also taken a deep interest in the young artist. For her program Miss MacPherson has selected a splendid repertoire of compositions well suited to her style of playing. Her program will include Sara-hande (Rameau-Godowsky), Sonate C Major (Scarloti), Jig Gram-MacDowell), Italian Concerto (Bach), Sonate Op 35 (Chopin), Grave, Doppio Movimento, Scherzo, Marche Funebre, Presto, May Night, Bird Song (Palmgren), Prelude Op 23 No. 5 (Rachmaninoff), Kamensky Ostrow (Rubenstein), Rhapsodie Hongrie No. 8 (Liszt).

Sunday afternoon, January 21, at the Sixth popular concert, Miss Florence Ringo, the San Francisco soprano, made her first bow to a Los Angeles audience appearing with the Philharmonic Orchestra at the Auditorium. Florence Ringo, a native Californian came with highest credentials from the northern city where she is a popular favorite, having appeared on several occasions as soloist. She has also been chosen twice to sing the leading soprano role in Stabat Mater and Verdi's Requiem on Good Friday, the most prominent of the annual music events at the Greek Theater, Berkeley. The selections chosen for her solo work Sunday at the Popular concert included the arias Ritorno Vincitor from Aida and Romanza from Adriana Lecouvreur. The orchestra program selected by Conductor Rimsky-Korsakow with the popular suite Scheherazade (Rimsky-Korsakow), Charpentier's Impressions of Italy with viola solo (Emile Ferir) and the prelude to Act III, Lohengrin, (Wagner).

Starting with February 4th the orchestra will give four special popular Sunday afternoon concerts each devoted to a particular program. The first being an all French program with Annie Altman, Russian pianist playing the Saint-Saens concerto No. 4 in C minor. The second concert will be an all Wagner program with Theo Karle, American tenor as the soloist. The third concert will be an all Tschakowsky program with Calmon Luboviski, Russian violinist as soloist. The fourth and last will be a program selected from compositions of living American composers, with Estelle Heatt-Dreyfus, contralto as the soloist.

CARLI D. ELINOR By Tom Reed

At an unguarded moment I cornered Carli Elinor just after he finished adapting his own musical score to the Nazimova production of Salome which is to play at the California Theatre the week on January 14th, and started a bombardment of questions. Mr. Elinor's bearing and gestures bespoke the traditions of the aristocracy of the music world. His sensitive hands, his splendid head and fine, keen eyes immediately tell the true artist.

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Elinor is a graduate of the famous Gypsy master, Dinicu, who taught at the Conservatory of Music in Bucharest Rumania and who is now musician for Queen Marie of Rumania and still keeps a correspondence with his former pupil. Dinicu saw all of David Mark Griffith's successes in the film world and he admired the scores so much that he wrote to find that his former pupil Elinor was the sole composer and arranger.

According to Elinor, the Los Angeles public is the most critical in the country. They have been given everything in the musical line and they know what they want, especially in musical scores. Every scene of every picture shown on the California screen is synchronized by the conductor. Never does the music halter or hesitate as the action changes. He uses one theme for each character and speeds the time according to the action. For "Salome" which is being shown at the California Theater, the wizard synchronizer has created a super score.

Opening with his own composition called Tone Poem, an exotic conception of eastern mysticism, he prepares atmosphere, then he follows the characters through a maze of highly dramatic action with such colorful orchestral blends as Sakuntala by Goldmark, Herod by Hadley, Puck by Grieg, Le Coq d'Or by Rimsky-Korsakoff, Herodias by Massenet, Scheherazade by Korsakow, and many others. Every mood in Salome, from sensuous desire to sublime faith, is presented in a comprehensive program, interpreted in masterpieces of the world's most famous composers.

PHILHARMONIC ORCHESTRA CONCERT

One of the largest crowds attending any event of resident artists this season, attested the popularity of the Philharmonic Orchestra, in its sixth popular concert, given Sunday afternoon. People gathered from all walks of life, avidly studying the program, with its fund of information. Such a number must prove the place music holds in the activities of Los Angeles. Florence Ringo, well known soprano, was featured soloist.

Conductor Rothwell had the absorbed attention of the audience with the beginning of the first number, Rimsky-Korsakow's suite, "Scheherazade." On its idea, composition for bringing into play the skill of each member. It was played with spontaneity and vigor. With swift changes of scene and mood, with its dominant Orientalism and adventure, "Scheherazade" appeals vividly to the imagination of both hearer and performer. Sylvian Noack, with his solo violin, preserved the central theme, and with graceful rising triumph, against the

Florence Ringo gave two solos, both new to the popular concert; first, the aria "Ritorno Vincitor" from Aida; second, Romanza from "Adriana Lecouvreur." Miss Ringo is fortunate in possessing attractiveness and a magnetic personality, together with superior vocal ability. Her voice, in both selections, appeared at all times well under control. As Aida she was particularly impressive, with her voice rising triumphantly against the war theme of the accompanying orchestra. Miss Ringo's singing was characterized by her apparent lack of effort and inaffection.

With a viola solo, Emile Ferir played a serenade from Cilia's "Impressions of Italy." He was encored, at which time the house was absolutely silent,—a feat not easily achieved in this season of gripe and coughs.

The prelude to Act III of Wagner's "Lohengrin" was a pompous conclusion of the program. It required technical skill, and the orchestra evidently delighted in

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manifesting such; emulating so well the dignity of the marriage festivities, hinting the tragedy to come. No better evidence of the esteem in which Walter Henry Rothwell is held can be found than by an incident witnessed at the close of the concert. Mr. Rothwell had passed from the auditorium into his motor, when an enthusiastic admirer rushed up to the car. Mr. Rothwell shook hands unaffectedly, man to man. Perhaps this enthusiast was a personal friend, the writer was at a distance and could not hear the words spoken. That was not the point. The fact is, that those about beamed, not with awe, but in whole hearted approval of the genius and disposition of a fellow citizen.

M. ALEXANDER

SAN FRANCISCO ARTISTS IN LOS ANGELES

It was evident that the members of the Los Angeles Chamber Music Society enjoyed the music the Chamber Music Society of San Francisco, who as guest artists, played at the sixth concert of the Los Angeles season. Elias Hecht, flutist and founder, was greeted with rounds of well merited applause, for without his unfailing interest and labor, the organization could scarcely have maintained the smooth course which brought it to its present state of high attainment. Louis Persinger first violin, Louis Ford, second violin, Nathan Freestone, viola, Walter Ferner, violoncellist, and the redoubtable Elias gave the following program, in which each number seemed to surpass the preceding one: Kreisler, Quartet in A minor; Bach, Suite, B minor, for flute and strings; Ravel Quartette in F minor.

The Kreisler Quartet, it is said, is the outcome of the composer's war and post-war feelings. Of that I can say nothing as it only touched me as music, spirited, harmonically rich, graceful as those Viennese songs the Master Violinist loves to play, reminding me of Dohnanyi, the lovely romance of the third movement. In no place does it grow heavy or feel profound, but there is much of the grace of a Mozart, uniting in the modern idiom.

They are essentially a quartet, these visitors from the north. One never feels them only as four soloists who happen to play together. The beautiful sensitive playing of Louis Persinger goes far to bind them together. Their style is very intimate.

The Bach suite, I picked beforehand as my special number. Here I thought to touch extreme musical heights. The response of an audience to Bach is always obvious on their faces. One's body longs to interpret this music in dance. To the fuga, feet tapped, hearts beat joyously and eyes show on the exhilaration of the great Master's counterpoint. Exquisite mourning hovered about the Lento, and the play of melodies and rhythms in the remaining movements were all played with that fine point and crispness which Bach deserves. The flutist acquitted himself with honors.

It was Ravel's golden music, however, that marked the zenith of this evening's delight. If the audience wanted to dance to Bach, they longed to soar with Ravel on gossamer wings into that blue heaven where this child of sun and moon seems always to dwell. This first movement was a dance for the spirit. In the third, musician and audience seemed in an ecstatic trance. The playing of this quartet, no less than the score will always be remembered as a great musical experience.

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A notable event in San Francisco theatre annals will be the appearance of Holbrook Blinn, the distinguished American actor and native San Franciscan, beginning next Sunday matinee, February 4th, who comes to the Alcazar for a brief starring engagement. His first offering will be the nationally famous comedy, "The Bad Man," in which he has achieved his greatest acting triumph, and which has been heralded as one of the most refreshing and delightful plays of the day.

Blinn has not been seen in San Francisco for eight years. Thomas Wilkes succeeded in persuading him to appear at the Alcazar for a limited engagement, and this is the first time that the star will have appeared at the head of a stock organization.

Since Blinn's last appearance here he has risen to an enviable position on the American stage and is universally acclaimed as one of its foremost actors. At the Alcazar, Blinn will have as his leading woman, Nana Bryant, and the role in which she will be cast in "The Bad Man" is one to which she is especially well suited.

FOURTH AUDITORIUM CONCERT

Another immense audience will tax the capacity of the Exposition Auditorium next Thursday night, February 1st, when the fourth popular concert of the San Francisco Symphony Orchestra, municipal series, will take place. These concerts, sponsored by the City and County of San Francisco, have proven successful to a degree and it is to be regretted that there will be but one more this season, after Thursday night's program is played.

Conductor Hertz will present his instrumentalists on this occasion in Beethoven's Symphony No. 5, in C Minor, one of the greatest works of the kind ever written and recently played by the orchestra with telling effect. The other orchestral numbers will be the Dance of the Blessed Spirits from "Orpheus" by Gluck, and Tchaikowsky's "Italian Caprice."

For the first time this season there will be an instrumental soloist, in the person of Benno Moisevitsh, the famous young Russian pianist.

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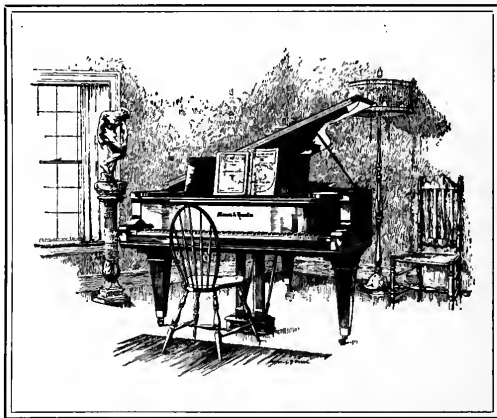
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 18

SAN FRANCISCO, SATURDAY, FEBRUARY 3, 1923.

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4,000 AT NEW GRAUMAN THEATRE OPENING

Los Angeles Turns Out En Masse to Show Her Appreciation of Sid Grauman's Wonderful Enterprise and Magnificent Artistic Imagination Exemplified in the Metropolitan Theatre—Ulderico Marcelli Presents Unusually Fine Program With Orchestra of Sixty and Chorus of Three Hundred—Thousands Block Streets

BY ALFRED METZGER

There were two reasons why the editor of the Pacific Coast Musical Review made a special trip to Los Angeles to attend the opening of the new Grauman Theatre, entitled the Metropolitan, which took place on Friday evening, January 26th. The first of these was because Sid Grauman has always taken a special interest in giving his audiences the best of music by as big an aggregation of musicians and under the direction of as able an array of conductors as the support of the public justified. Mr. Grauman belongs to the few managers of moving picture theatres who have consistently appreciated the value of good music in connection with motion picture productions. The other reason was that Ulderico Marcelli, one of the foremost and most efficient musicians residing in the West, has been wisely chosen as the musical director of the new theatre, and judging by the arrangement or the dedication program, Mr. Grauman could not have made a better choice. The Pacific Coast Musical Review is in thorough sympathy with any theatrical manager who first looks for a musical director among the efficient musicians residing in the Pacific West, before importing any from the East.

Los Angeles has every reason to feel proud of Mr. Grauman, and the latter may well be gratified with the result of his ambition and enterprise which has found expression in the magnificent Metropolitan Theatre—a genuine temple of Photoplay Art. Much is being said and written about visualizations of Arabian Night entertainments, but rarely is such extravagant description justified. The interior of the Metropolitan Theatre, however, is one of the revelations that justify even the most enthusiastic expressions of approval and admiration. Imagine to yourself a magnificent edifice seating more than four thousand people, exhibiting the craftsmanship of Grecian art in architecture and decoration, presenting a huge and vast auditorium and balcony without a single obstruction and wherein you are able to obtain a view of the stage from every seat in the house without strain or inconvenience. Rich and soft rugs of rare designs and manufacture cover the floors, exquisite artistic draperies of soft and carefully blended colors and historic accuracy of workmanship greet your eye wherever you may look, excellent taste in artistic conception is revealed in the splendid pieces of sculpture discriminatingly distributed here and there. Everything is big and gigantic, but nothing is overdone.

Even the stage is big and spacious and permits the presentation of spectacular productions. The Metropolitan Theatre in Los Angeles is the most magnificent temple of photoplay art we have ever seen, and can only be compared in magnificence to the world's great opera houses. Next to the theatre itself, the musical program of the opening night should be noted. In accordance with custom, the Star Spangled Banner was the introductory number. Imagine to yourself the handsome and richly colored silk curtains being wafted aside and revealing an orchestra seated upon the stage and while an American flag appeared another orchestra of forty or fifty men, with Ulderico Marcelli conducting, rose slowly from the depths before the stage until it was on a level with the platform and thus formed one big body of musicians. Then the organ console came into view and the organ joined in the national anthem. It was

an impressive sight and must be heard to be appreciated at its true worth.

After the introductory musical number Theodore Roberts, the noted moving picture star, was introduced as master of ceremonies and evidently he enjoys great popularity in Los Angeles as he does wherever motion picture art in its highest aspects is admired. Mr. Roberts introduced in succession Judge Bledsoe of Los Angeles and Jesse L. Lasky of the famous picture producing company, both of whom eulogized Sid Grauman in well merited terms. Finally Mr. Grauman himself appeared and expressed himself in the briefest terms, for Mr. Grauman is short on talk but long on action. The distinguished manager was then congratulated by every moving picture star of note who was present in the house, and the audience had a view of a promenade that can not be witnessed anywhere in the country but in Los Angeles where the moving picture interests center their activities. Judging by the applause every one of the four thousand people had a jolly good time.

Then followed a march and chorus from Tannhauser excellently conducted by Mr. Marcelli. Other important musical numbers interpreted by the orchestra were: Ensemble number for forty violins and eight harps—(a) Ave Maria (Bach-Gounod), (b) The Bee (Schubert) and the finale a magnificent rendition of Finlandia presented as a tribute to Mr. Grauman by the orchestra and a chorus of three hundred voices. Mr. Marcelli deserves great credit for his virile and dramatic direction of the orchestra numbers. He proved himself thoroughly competent to cope with great musical problems and if Mr. Grauman had looked through the United States with a tooth comb he could not have found a musician better suited for this responsible position than Mr. Marcelli. This simply goes to show that Mr. Grauman, in addition to knowing his mind about the construction of motion picture temples, knows how to surround himself with men best suited to put his ideas into concrete shape.

We wish to bestow equal praise upon Henry Murtagh, the organist, whose excellent artistic performances deserve the heartiest appreciation. In addition to a number of shorter compositions of a lighter nature, but always high class musically, Mr. Murtagh played the Pilgrims' Chorus from Tannhauser with excellent musicianship and very artistic phrasing. However, whether it was because of the huge dimensions of the house or the distant location of the organ, it was at times almost impossible to hear the organ even during fortissimo passages. We were sitting under the balcony, and it is just possible that toward the front of the house or upstairs the organ could be heard better.

A ballet of twenty-five skillful dancers, under the direction of Anita Peters Wright of San Francisco, proved one of the principal features of the program. The audience seemed to be specially impressed with a Pas de deux—entitled Love's Destiny—danced by Frederick Easter and Ruth Hazelton, two young terpsichorean artists of extraordinary talent. There was a certain vitality and grace as well as limpidity about their dancing, and that depth but arouse enthusiasm. The joy of living was manifest in all their work and they received an ovation after their performance. Ruth Hazelton especially proved worthy of the highest praise.

Another number that was heartily enjoyed was a drill by the ushers of all the Grauman Theatres—The Million Dollar Theatre, the Rialto, the Egyptian Theatre in Hollywood and the Metropolitan. The various march figures were accurately and promptly performed and the girls looked very attractive and well groomed. The dedication performance concluded with a photoplay entitled My American Wife with Gloria Swanson and Antonio Moreno in the star roles.

As evidence of the universal interest displayed in the new theatre by the public it should be recorded that thousands of people stood outside the theatre so densely packed that it took the writer forty-five minutes to fight his way into the theatre. Although the admission for this opening performance was five dollars a seat in every part of the house, there wasn't a seat vacant and many were standing. Moving pictures taken of the outside of the house while the audience was entering were developed and ready for the screen two hours afterwards. Once again Los Angeles has come to the fore and shown how to do things. How pitifully inadequate seem the jazz orchestras of some of the leading San Francisco picture houses besides Grauman's orchestra of sixty under the direction of Ulderico Marcelli!

Editorial Note—More Los Angeles observations by the editor will follow next week.

FOURTH CHAMBER MUSIC CONCERT
With Benno Moiseiwitsch as Assisting Artist
Chamber Music Society of San Francisco Delights Large Audience

BY ALFRED METZGER

Scottish Rite Auditorium was practically crowded on Tuesday evening, January 23rd, when the Chamber Music Society of San Francisco gave the fourth concert of the season 1922-23. Benno Moiseiwitsch was the assisting artist and by reason of this fact special interest was manifested in this event. The opening number of the program was The Brahms Sonata op. 120 No. 2 interpreted by Benno Moiseiwitsch, pianist and Nathan Firestone, viola. Both musicians devoted to the interpretation of this representative work every ounce of musicianship and artistry they were able to command. Mr. Firestone had here the opportunity for an acid test of his musical intelligence, for if ever it is possible to reveal any artistic shortcomings it is certain to occur when appearing with an artist of such unquestionable prominence and experience as Mr. Moiseiwitsch.

We are glad to record that Mr. Firestone did not suffer one bit in the company of this distinguished pianist. The solid, well conceived and artistically carried-out phrases of this Brahms composition were transmitted by both artists in a manner to afford genuine pleasure. There was apparent in their playing that intellect of understanding and that intel-

(Continued on Page 11, Col. 1)



ULDERICO MARCELLI

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Pacific Coast Musical Review

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TWENTY-SECOND YEAR

MUSIC TEMPLE AND RESIDENT ARTISTS

San Francisco is so thoroughly animated by a spirit of artistic appreciation that no reasonable requirements of the community are impossible to fulfill. The re-engagement of Alfred Hertz for two more years as conductor of the San Francisco Symphony Orchestra is but one instance of what may be accomplished when the musical public has an opportunity to make itself heard in regard to important musical problems. The symphony question having been solved to everybody's satisfaction, the Pacific Coast Musical Review is now free to devote its concentrated attention to the cause of the resident artists. Closely associated with this problem is completion of plans by means of which the musical profession should establish for itself a home—a building wherein all its activities should be housed. A city that supports three thousand music teachers within a radius of twenty miles, that embraces thirty thousand music students, that furnishes thirty thousand symphony enthusiasts, that supports liberally every musical enterprise of merit, certainly is able to present to the musical profession a building worthy of the part it plays in the musical life of the community.

The Pacific Coast Musical Review will not rest from now on, until the time has come to announce the victory of its plan in its endeavour to gain worth while recognition for the resident California artists. By recognition, we do not mean that they should obtain spasmodic engagements at ridiculously low remuneration, but that they should be supported by music clubs and those responsible for the musical events of the season in a manner to assure them regular concert tours at prices equal to those paid to artists coming here from other parts of the country. No matter what any one may claim, they have done for the artists residing in this State, the fact remains that no distinguished artist intending to locate in this State is able to earn a livelihood in concert work. He must either assume the drudgery of teaching or be unable to make a living. This condition of affairs must be changed.

The managers whom we have interviewed on this subject claim that the music clubs refuse to engage resident artists more than once in a great while, because, so the officers claim, their members do not wish to hear the same artist two seasons in succession. If this is so, then the music clubs are on the wrong track. They are entirely ignorant of the true functions of such organizations. They simply have simmered down to bargain counter methods of listening to great artists, and have therefore no noble tasks to perform. Unless a music club gets down to brass tacks and sees

to it that artists residing in the community wherein it is active receive proper recognition, and that thereby opportunities are offered to distinguished musicians to introduce themselves under advantageous circumstances before the public, a music club is neglecting the most important chances to prove an excuse for its existence. The moment a music club regards a distinguished artist as "local" and therefore, not entitled to the privileges accorded to a visiting artist, it is not entitled to the money given it by members for its sustenance. If the managers are right and the majority of our music clubs look upon resident artists of distinction with prejudice, then the members have been trained in the wrong direction and it is high time to begin changing their outlook upon musical endeavour.

The problem of the recognition of the resident artist is closely interwoven with the realization of a home or building wherein all musical activities of the community are centered. For if music clubs fail to appreciate their responsibility toward resident artists of reputation and experience, then it will become necessary to organize new clubs, established specially for the encouragement of resident artists and whose object will be to clarify public opinion regarding the recognition of distinguished musicians who have made their home here. What better incentive can there be for the organization of such an association than a beautiful building that can house it, and that will form a center from which its activities throughout the Pacific Coast may emanate. Our various music clubs in the bay district, the music teachers associations, the students and other elements are now entirely without a home. Every other profession or element of social commercial or political character owns a building, the musical profession with its vast following has no home wherein the various members may meet on a social footing. This paper proposes to see to it that an executive committee of from thirty to fifty representative musicians selected from all the various phases of musical endeavour, including also prominent music patrons, will be organized, whose duty it shall be to bring together everyone interested in such a project. The eventual duty of such a committee shall be to choose architect's plans for a temple of music and secure assistance from financial interests willing to sponsor and direct the enterprise in a business-like and intelligent manner. We trust that we may have the united support of the profession in this determination to make the musical profession assert its rights and exercise its influence to the advantage of the profession as well as the public.

NEW YORK MUSIC WORLD SETS LIVELY PACE

Albert Coates Returns to Conduct New York Symphony Orchestra—Casals, Thibaud and Bauer Give Ensemble Concert—Frieda Hempel Triumphs

BY ROSALIE HOUSMAN

NEW YORK, January 14, 1923.—Sunday's (January 7) big event was the return of Albert Coates to the American concert platform, leading the New York Symphony. His many admirers crowded into Aeolian Hall to do him honor and to give him the rousing welcome he so richly deserves. His dynamic conducting, the sort of thing which thrills and inspires the best of the listener to the musical message, and the personal magnetism of the leader, too, plays its large share in the success of the concert. On his program was but one piece of English music, by Delius, not really important like the other novelties he has played for us, and also the sixth Glazounoff symphony, which is appealing, well made and holds one's interest, though it does not stir the imagination. The rest of the program, the Scherzo from Tschakowsky's Manfred and the Strauss Don Juan, were familiar and interestingly done.

Other Important Sunday events were the concerts of Pablo Casals, always a most important event, and Heifetz at Carnegie Hall. Both of these are significant, musically and attracted large and enthusiastic crowds, of the encore-eating variety.

Monday's most important concert was the Beethoven Association, always a big night, and this time a shade finer than usual, in the fact that the Beethoven Trio was played by the finest ensemble procurable—Casals, Thibaud, and Bauer. If there is a finer ensemble I can't conceive of it. In the Brahms quartet in G Minor, these players had the co-operation of Albert Stoessell in the viola part, and the finale was taken at such breath-taking tempo that one had difficulty in following even from the printed page. A great performance, stimulating to the last degree, and as fresh as the day it was written. For center of the program contained the cycle of Frauen Liebe und Leben of Schumann, sung with the utmost sympathy and understanding by Mme.

Cahier, an American who has sung abroad. Her lovely contralto has been frequently heard in New York, and it was admirably suited to the varying emotions of the series. Mr. Bauer shared the honors at the piano. All in all a some concert.

Bachus gave his first recital on Tuesday evening, playing a varied program of much interest, but as I heard Miss Hempel, I shall have to wait for his next recital for detailed comment. The Converse symphony was also given a first New York performance by the Philharmonic Orchestra and was most favorably discussed in the press.

Miss Hempel is the most delightful singer we have to thrill us today, though there are others of great charm, who, too, delight us. But somehow, say what you will, there is a freshness and joy in her work that seems unequalled. She is always the welcoming ray of sunlight, and, no matter what she does, it is always so fine, artistic, and refreshing, that one is better for having heard her. This concert was no exception to the rule. There were no new songs on it, that is, perhaps the only fly in the ointment, but even that is of secondary importance. Her great personal charm and graciousness win anew with the old tried beauties of the classics, and no matter what the language, each word is clear and distinct, and makes the auditor share in the song's delight. There was a packed house; overwhelming enthusiasm, and pleasure galore for those present.

The opera brought no new works in its tenth week only a return of last season's delightful revival of the Mozart Così Fan Tutti with the same cast, and with the same, unanimous praise to Miss Easton in the principal role. Her versatility is ever astounding, and New York is beginning to understand and appreciate her as she deserves.

The Thursday series of the New York Symphony brought Coates to them in this series for the first time January 10th. His program was quite classic, his reading of it individual. There were excerpts from the Tsar Saitan of Rimsky-Korsakov, the Vorspiel and Liebestod from Tristan and the glorious fourth symphony of Brahms. In the larger reaches of Carnegie Hall some of Mr. Coates' effects are better than in Aeolian, and here, as always, he draws the blood of the most conservative concert-goer. For which, sincere thanks.

The Philharmonic Orchestra placed a good American work on its program—the Siren Song of Deems Taylor, critic and composer, and member of the American Guild. This work won a prize in a contest a number of years ago, and has since been revised and rewritten. It is a good, colorful score, sounding well, showing imagination and a grasp of material and on the whole reflects considerable glory to American music. Mr. Hadley, the American conductor, shows sympathy in performing it, and we hope he will give us a chance to hear more.

Those privileged to attend the series of the French-American Quartet on Friday afternoon, Jan. 12th, at the home of Mrs. John Henry Hammond, had the pleasure of hearing Darius Milhaud discuss the new movement in French music of which he is one of the leaders as well as hearing his second quartet and a group of his piano music played most delightfully by E. Robert Schmitz, who has just returned from a six months' tour abroad. The music of the quartet was expressive to me, and in action to this thought. At times almost brutal by its very force of direction and thought, at others full of pep and abounding vitality, such as is lacking in most Frenchmen today. His modernism consists of polytonic feeling with material of classic cut and, at most times, one is more conscious of the musical thought than of the means by which it is expressed. In this there is hope for the future, as Mr. Milhaud assured us, the younger men are all aiming toward direct expression, and are, as individuals, quite distinct musical personalities. The piano music, Saudades de Brazil, which Mr. Schmitz played delightfully, seem to be influenced by Brazilian dances, the composer being an attaché to the embassy there for a number of years. He will give a few of his own works with the City Symphony in the near future.

The papers tell me of Mr. Hofmann's wonderful performance of the Hammer Klavier Sonata yesterday, January 13th which, unfortunately, I could not hear. But we all know that a Hofmann recital is something for comment, not for criticism, and this case was no exception to that rule.

John Whitcomb Nash announces the inauguration of a special normal course in "Vocal Technique," expressly designed to assist coaches, accompanists and teachers of singing whose preparation has not included a comprehensive use of the singing instrument. The course will cover the psychological as well as the physical aspects and will include practice teaching. The course will necessarily be elementary and will deal strictly with fundamentals and the facts as they are applied to the art of song. All prospective students for this course must be musically prepared; that is to say, they must be able to work out their own melodies and rhythms and understand something of harmonic progression. Application for enrollment should be made at once as the course will commence as soon as the class is complete. Only a limited number will be accommodated.

MOISEWITSCH L. A. PHILHARMONIC SOLOIST

Eminent Russian Pianist Arouses Wild Enthusiasm With Masterly Interpretation of Schumann Concerto—Walter Henry Rothwell and Philharmonic Orchestra of Los Angeles Render Excellent Program Including Cesar Franck Symphony and Suk's Scherzo Fantastique—Large Audiences Attend Eighth Symphony Pair

BY ALFRED METZGER

During our stay in Los Angeles last week we had the pleasure to attend one of the regular pair of symphony concerts taking place on Friday afternoon and Saturday evening, January 26th and 27th. We were fortunate to hear, in addition to the Philharmonic Orchestra under the direction of Walter Henry Rothwell, that excellent master of the piano, Benno Moiseiwitsch. We were pleased to note a large audience in attendance and a remarkable improvement in the artistic progress of the orchestra. The orchestral feature of the program was the Symphony in D minor by Cesar Franck, one of the most inspiring works written for the orchestra, and one that gives both conductor and musicians adequate opportunity to reveal their proficiency. We do not believe that there is in the United States an orchestra superior in personnel to that of Los Angeles. The musicians have been selected from the best in the country, they respond with spontaneity and intelligence to the demands of the leader, they are individually artists of the first rank, some of the leaders of the various groups of instruments have no

superiors anywhere and one or two are regarded as the best in their respective line. It is a delight to hear such an orchestra, and a conductor is fortunate indeed to preside over such an organization, for he is certain that his ideas are adequately transmitted to the public.

W. A. Clark, Jr., is responsible for the excellence of this orchestra, for he has spared no expense to secure the services of artists who represent the very best in orchestral accomplishment to be found in this country. Los Angeles will never be able to pay its musical debt to this great art philanthropist, for he has done something that but one man ever did for symphony music in the United States. While other cities must struggle along for years gradually improving the personnel of their orchestras by the gradual means of artistic evolution, Mr. Clark furnished Los Angeles with an orchestra already trained under the best leaders in the country. It is a musical gift of inestimable value, and as an educational problem it can not be regarded too important.

The conductor presiding over the des-

tinies of such a body of musicians has therefore a great responsibility. Mr. Rothwell has been successful in welding this excellent material together in a manner to secure from it highly gratifying musical results. The ensemble work is uniform and even, intonation and balance of tone are exceptionally satisfactory, rhythm and accentuation is distinct and precise, and the phrasing reflects truthfully the suggestions of the conductor. In the Franck symphony it was possible to note the virility and force of the combined interpretation of the players. Mr. Rothwell gives us a genteel, refined reading of the score. The brass section distinguished itself specially during this beautiful themes entrusted to them in a manner rarely heard in any symphony orchestra. It was in every way a splendid performance and thoroughly enjoyed by everyone capable to appreciate the best of music interpreted with skill and musicianship.

Benno Moiseiwitsch certainly has no reason to complain of the reception accorded him in Los Angeles. He created a veritable sensation. However, those who insisted upon him playing an encore, when such custom is not permitted in symphony concerts, even to the extent of continuing their plaudits after Mr. Rothwell had given the signal to begin the last number, acted against ethics and good breeding as it is recognized among genteel elements in the music world. That the majority of the audience was not in sympathy with these actions was proved by the determined hissing that finally stopped the disturbance. Mr.

Moiseiwitsch interpreted on this occasion the Schumann concerto for piano in A minor, op. 54.

There can not be any question regarding Mr. Moiseiwitsch's authority as a piano virtuoso nor his efficiency regarding the musicianly interpretation of standard piano literature. His interpretation of the Schumann concerto, one of the most difficult works written for piano, was therefore delightful to listen to. Specially interesting was the careful, clean and precise nature of his technic, the intellectual, poetic and artistically shaded character of his phrasing and the almost unbelievable speed of his tempi, particularly in the last movement when he negotiated the octave passages with a velocity rarely heard on the concert platform. Indeed we feel as if at times Mr. Moiseiwitsch was a bit too speedy and gave the orchestra considerable trouble in following him. It was a memorable performance and the ovation bestowed upon him by the audience was indeed well earned.

The closing number on the program was a very interesting work by Suk entitled Scherzo Fantastique, scored very ingeniously and thoroughly and containing many moments of delightful originality and effectiveness. At times we felt as if constant repetition of certain themes was too frequent to give the work a contrasting and diversified character, but in the main the work is well worth hearing and judging from the applause the audience was thoroughly interested and enjoyed the composition. Altogether it was a most satisfying concert.

J. W. NASH SPEAKS ON VOCAL METHODS

John Whitcomb Nash addressed the Speech Arts Association of California on Saturday, January 13th, 1923. The topic selected was "Voice and Vocal Methods," and the lecture revolved itself into a review of the condition of the vocal field, both locally and generally throughout the United States. Mr. Nash drew attention to the large number of disappointed aspirants for vocal honors and showed in a very effective way, how the condition originated with professed teachers whose standards differ so much that they themselves cannot agree upon standards for their teachings, and how, on the other hand, the attempt to fit all pupils to one mode resulted in stiff, hard tone production, totally useless for the purpose of singing. He indicated the remedy by a series of suggestions, which, at least, were interesting and worthy of experimentation; most notable and revolutionary of which were the two following. First, he said that there was an unnecessary emphasis placed upon breathing, and while the breathing capacity should be developed, he made it very clear that breath does not control the voice, but on the contrary, the voice itself controls the breath, in both speech and song. Second, Mr. Nash succeeded in convincing his audience that, in working upon the voice, the most important part of nature's plan is often overlooked in that communication is the first purpose of speech, (voice) and the true beauties of the voice always lie dormant without an active imagination directs the energies of the speaker or the singing activities; as he expressed it, "try letting your voice alone and work on the other fellow's ears and sensibilities." His assertions were considerably strengthened by experiments and demonstrations.

E. HAROLD DANA'S SUCCESSES

E. Harold Dana, well known San Francisco baritone, and soloist of First Church of Christ, Scientist of San Francisco, has been scoring numerous successes with his voice during the past few weeks. Mr. Dana has been appearing in joint concerts with Philip Gordon, the eminent New York pianist, who is on a tour of demonstration in conjunction with the Ampico Reproducing piano. Mr. Gordon was most enthusiastic about Mr. Dana's work and paid him the rare compliment of asking him to join him for a part of his tour, but Mr. Dana feels that he has found such an excellent teacher in MacKenzie Gordon, that he desires to remain under his instruction for at least another year.

At every appearance Mr. Dana was given a splendid reception and gave many encores, which were most

heartily received. Mr. Dana appeared with Philip Gordon at the following concerts: Piedmont High School, California Development Society, Federation of Mothers Society of Ingleside, Scottish Rite Body, California Club, Masonic Institution Exercises of Berkeley and a Concert at the Hotel Oakland, given under the auspices of the St. Peter's Episcopal Church. Mr. Dana was most successfully accompanied at each concert by the Ampico.

SYMPHONY POP CONCERT ENCHANTS MANY

As usual a crowded house attended the popular concert given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz at the Curran Theatre last Sunday afternoon and also as usual Mr. Hertz had prepared one of those uniformly enjoyable programs which he knows so well how to arrange. Such melodious and rhythmically effective compositions as Tschai-kowsky's Nutcracker Suite, Bizet's Carmen Suite, Nicolai's Merry Wives of Windsor Overture and Schubert's Military March aroused the audience to extraordinary outbursts of enthusiasm. Liszt's graceful and poetic Love's Dream and Sibelius' tone poem Finlandia represented the more sombre style of composition, but nevertheless it was a refreshing program and orchestra and conductor alike were the recipients of great applause serving as an expression of delight and happiness on the part of the hearers.

Paderewski—The Paderewski transcontinental tournee is proving to be a continuous series of extraordinary triumphs and remarkable demonstrations for the great pianist. In every city visited, scenes of wildest enthusiasm have greeted the masterful artist, and great audiences have acclaimed him. The most eminent critics and reviewers are unanimous in declaring that today, the world possesses a greater Paderewski. His only concert will take place in the Exposition Auditorium on Thursday night, March 8th.

The seat sale for this Paderewski concert will start on Monday morning, February 19th, at the Sherman, Clay & Co.'s San Francisco store. In the meantime, Manager Oppenheimer is accepting mail orders for the event. These must be accompanied by full remittance including the government tax of ten per cent, and a self-addressed and stamped envelope for the return of the tickets.

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Hondo on a Merry Folk Tune

(First performance)

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Schubert

Andante

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BRUNSWICK RECORDS

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Address communications to Karl Rackle, Question Editor, the Pacific Coast Musical Review, Room 801 Kohler & Chase Building, San Francisco.

1. Give me the names of a good book on ear-training and one on conducting.—S. A.

(a) F. G. Shin: Elementary Ear Training. This work is in two volumes—the first dealing with melodic ear-training and the second with harmonic and contrapuntal.

(b) K. W. Gehrkens: Essentials in Conducting, One of the Music Students Library published by the Oliver Ditson Co.

2. What is the best book of pedal studies for the piano?—T. O. S.

Albino Gorno: Materials for the study of the piano-forte Pedals is by far the most exhaustive work on the subject.

3. Is there any difference in effect between a tone on the piano sustained by means of holding down the key and one sustained by means of the pedal?—B. V.

Each of the six High Schools in San Francisco has an orchestra. The names of the schools are: Polytechnic, Lowell, Girls, Mission, High School of Commerce and Galileo.

5. Was Beethoven's Overture to "Coriolanus" written for Shakespeare's play of that name?—B. H.

No. It was written as a prelude to a play by the German poet, Heinrich Josef von Collin, to whom the score is dedicated.

CHALIAPIN'S SENSATIONAL TRIUMPHS

No name in recent years has so consistently and persistently flashed across the public eye as has that of the sensational Russian Basso Feodor Chaliapin. The great Russian came to America two years ago after having previously visited this country a decade back, at which time his appearances elicited but ordinary attention. But what a different story now! Chaliapin today has been hailed everywhere, in opera and in recital, as one of the world's greatest singers. His singing voice and his art is extraordinary and his exhaustive repertoire is unusual. Besides this, he brings to the concert platform, a certain individuality that is indescribable. The full gamut of all emotions are at the command of this superb artist. As an actor, he stands out prominently.

Chaliapin reveals that vivid personality, striking dramatic force and colossal power that has distinguished him in opera, also on the concert platform. Wherever he has appeared, thousands have gathered to lend their acclaim. His triumphs are national. Chaliapin will sing but one concert this city on his coming tour. He is scheduled for appearance in the Exposition Auditorium on Sunday afternoon, February 11th, and the big hall promises to be filled to its utmost capacity to greet him. Following his and the unusual Russian custom, no definite program will be printed, but books containing the translated words of the seventy-five odd songs in the Chaliapin repertoire will be furnished everyone in the audience, and Chaliapin will himself announce from the platform what his next selections will be. This is said to be an altogether satisfactory arrangement and gives great pleasure to his audiences. Chaliapin brings with him as assisting artists, the famous pianist, Max Rabinowitch and the equally celebrated cellist, Nicholas Leveinne, and appears in San Francisco under the management of Selby C. Oppenheimer. The advance sale of tickets is briskly going forward at Sherman, Clay & Co.'s in San Francisco.

ARTUR SCHNABEL IN CHAMBER MUSIC

Artur Schnabel, the famous pianist who will appear with the Chamber Music Society of San Francisco was born in Austria twenty years ago. He revealed prodigious talent at an extremely early age and at five was accepted by the distinguished pedagogue, Leschetitzky, as a member of his master class. At ten, he had thoroughly mastered the technical requirements of his art and was permitted by his tutor to appear in public.

His musical career from that day until the present has been a steady and consistent growth in artistic stature and a rapidly acquired recognition as a master instrumentalist and musician. His recitals each season are a regular and prominent feature of the musical life in

the principal cities of Europe and he has appeared innumerable times as soloist with orchestras conducted by Richard Strauss, Felix Weingartner, Artur Nikisch, Carl Muck, Artur Bodansky, Willem Mengelberg, the late Gustav Mahler and others.

Though regarded by many noteworthy critics as the foremost living interpreter of Beethoven and Brahms, his scintillating technique has won for him numerous admirers as a Liszt player, while his fervidly poetic temperament finds a sympathetic outlet in the romantic music of Chopin, Schubert and Schumann.

Chamber Music is one of the strong passions of Artur Schnabel. Within recent years he has made numerous appearances in Europe in Chamber Music presentations with such other noted artists as Fritz Kreisler, Carl Flesch and Jean Gerardy. In fact, the trio of Schnabel, Flesch and Gerardy became a leader throughout Europe. It is, therefore, of particular interest to San Francisco that Schnabel's only appearance here this season will be with the Chamber Music Society of San Francisco on February 20th, 1923 at Scottish Rite Hall. On this occasion Artur Schnabel will be heard in the B minor Brahms Sonata with Louis Persinger and in the Schumann Piano Quintet with the distinguished String Quartet of the Society.

Another of the rare feasts of music so enthusiastically acclaimed and enjoyed by the public this winter is promised at the recital of the Chamber Music Society with Artur Schnabel on February 20th.

CHARMING TRIO CONCERT

(By Hope H. Swinford in the Santa Cruz News.
January 15th, 1923)

The Saturday Afternoon Club and guests filled the ball room and the adjoining dining room at the St. George Hotel to overflowing on Saturday afternoon. The attraction was the Philharmonic Trio, Orlov See, violin; V. Villalpando, cello; and Thomas Freeman, piano.

While the three men are all soloists, they do very beautiful ensemble work. There was a finish about the whole that was exceedingly satisfying. The Mendelssohn Trio is one of the most beautiful ever written. It is never difficult to follow and therefore, much better suited to the casual listener than are the more modern compositions. The cello was exceptionally lovely in this trio, and the piano really carried the burden all through. Mr. Freeman is a sure player and at the same time shows much delicacy and restraint. The other group of ensemble was especially interesting to the student and the one accustomed to listening to music. Of these numbers, The Lark was most simply beautiful. Cadman's Andante Cantabile was very modern in its key changes and the Slavonic Dance of Dvorak was very Hungarian in effect.

Mr. See was the soloist. He is a delicate player, not intense or passionate, but with a light touch and go. He is possessed of fine technique and smooth lovely tone. The Ghost Dance by Cecil Burleigh was charming and the Sarasate Gypsy Airs, with its great brilliancy, was doubtless a favorite with many. The audience was enthusiastic and very quiet during the program.

ALCAZAR THEATRE

Holbrook Blinn, distinguished star of the American stage and native of San Francisco, comes to the Alcazar beginning next Sunday matinee for a limited season, opening in his greatest recent success, "The Bad Man."

Thomas Wilkes in presenting Blinn to local theatre-goers promises that his support shall be in every way the equal of the original production which ran for two years at the Comedy Theatre, New York.

"The Bad Man" is a satirical comedy by Porter Emerson Brown. Its delicious humor and delightful unusual situations set the whole of Gotham chuckling. It is expected to prove the comedy hit of the decade in San Francisco, and already the Alcazar is being bombarded with demands for seats. Blinn will be seen in the role of Pancho Lopez, a Mexican Chieftain and domineering ruffian, who has his gentle side and whose fun making is spontaneous and distinctly unique.

Supporting Blinn will be Nana Bryant, the Alcazar's sterling leading woman, who will have the principal feminine role. The production is being directed by Blinn, himself, assisted by Charles A. Sellon, his stage manager, who also appears in the cast in the same role he assumed in the New York presentation, and stage director, Hugh Knox. All of the other Alcazar stars will be in the supporting company, Emmett Vogan, Hope

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HERTZ OVATION AT EIGHTH SYMPHONY PAIR

Orchestra and Audience Express Pleasure Over News of Re-Engagement at Concerts in Curran Theatre Friday and Sunday Afternoons

BY KARL RACKLE

At the symphony concert last Friday afternoon the orchestra arose as a body when Alfred Hertz entered, and there was prolonged applause in the audience. Mr. Hertz acknowledged the applause of both audience and orchestra, motioned his mace to be seated, and, when the clamor had waned, raised his baton to begin the program. But fresh plauditory outbursts required still further acknowledgment from the leader. All this demonstration was apropos of the re-engagement of Mr. Hertz as conductor of the San Francisco Symphony Orchestra for two more seasons after the completion of the present one. It was the desire of the patrons of the symphony concerts—viz., music lovers of all ranks in the bay region—to have Mr. Hertz continue his work here, and when their desire was fulfilled they displayed their appreciation in the heartiest manner. Let me in turn and herewith congratulate them and the orchestra on the assured continuance of Mr. Hertz' conductorship. Testimony of his worth and ability was abundantly borne by the afternoon's program and the consummate mode of its rendition.

The first part of the program was classic of the classics. The Coriolanus Overture of Beethoven began it. This is one of those perfect works which is beyond criticism. No matter how it may affect you, what emotions it may arouse in you, whether you like or dislike it, you must grant its perfection. Every note is perfectly placed; there are neither too few nor too many; not a single one could be changed without detriment to the work. So it is first of all a classic composition. Then what a picture it paints—what a story it tells! The pride of the noble patrician and the suffering within him when he makes atonement for his dishonor. Then the melting and irresistible appeal of the mother and the wife and children. What tumult rises in the hero's breast as he overcomes the spirit of vengeance in his own soul; and finally what a tragic issue completes the story! At the end we hear—and feel—the last pulsations of the dying hero in those three soft notes. Mr. Hertz and his men told the story in the notes of Beethoven as graphically as it could be told.

The C major, Jupiter, Symphony of Mozart stands a peer among the numerous symphonies of that master. This is as it should be for it was the last one he wrote. The first three movements, as the program notes suggested, may be regarded as prelude to the last. The Allegro was played with boldness, gaiety, and even hilarity, as the score required. The Andante derived from exquisite melodies embellished with lacy, was given with extraordinary finish and delicacy. The Minuet was entrancing with its rhythm and charm. But these movements merely led up to the Finale. This was indeed architecture of sound—an imposing edifice built of music by means of fugue and counterpoint. Here Mozart lavished all his astounding knowledge of music and his skill as a creator. The orchestra performed this gigantic piece of writing with abandon that was dazzling. It was a Jovian performance of the "Jupiter" Symphony.

The second half of the program presented a symphonic prelude, The Eve of St. Agnes, after the poem of Keats, by Frederic Jacobi, who was born in San Francisco. It is modern music, but not the cacophonous variety. There are sweeping melodies; there are rich harmonies which are ever perpetually shifting in a cinematic manner. But there is no suggestion of the extreme clashing of the ultra-modern school. Jacobi does not tell the story of the poem. He evokes its moods; and this he does in a masterly way. The chill of the winter setting and the festive of the gathering within doors are as graphically depicted and as artistically contrasted in the music as they are in the poem.

Dvorak's Concerto for Violoncello in B minor with Walter Ferner, the first cellist of the orchestra, as soloist, concluded the program. It was conducted by Concert Master and Assistant Conductor Louis Persinger. There is genuine inspiration in each movement, particularly in the second and third. But in spite of that, the work impressed me yesterday as being unduly spun out. The soloist brought every requirement of the score to his performance and we recalled many times at the conclusion of the program.

MISS SPRINGTIME AT THE RIVOLI

Making what is declared to be the first production of the piece in stock Ferns Hartman and Paul Steindorff have scored another big success in the comic opera Miss Springtime at the Rivoli and announcement is made that the second and last week of the piece will start Monday evening.

Notable features of the piece are found in the musical score by Emeric Kalman, composer of Sari, and in the books and lyrics which are the work of P. G. Wodehouse, the author of The Indiscretions of Archie and other popular novels, and Guy Bolton, the dramatist. Among the song hits which have found favor with the theatre-goers are Throw Me a Rose, She Was a Very Good Girl on Sunday, Life Is a Bluff, The Garden Romance and The Little Country Mouse.

All the members of the Hartman-Steindorff organization are represented in the cast with Hartman carrying the comedy burden and George Kunkel appearing as his able assistant. Lillian Glaser, Lavinia Winn, Nona Campbell, Elfrida Steindorff, John Van, Rafael Brunetto and Robert Carlson are cast in particularly happy roles.

SPLENDID PROGRAMS CROWD NEW YORK HALLS

Many Famous Artists Appear in Recital—Orchestral Novelties Include First Performance of Rubin Goldmark's Negro Rhapsodie

BY ROSALIE HOUSMAN

NEW YORK, Jan. 20, 1923.—The Friends of Music had as soloist of their Beethoven program Artur Schnabel, who has just come back for a second concert tour. The program contained the unfamiliar works which, owing to the splendid mixed chorus trained by Stephen Townsend, it is so well able to give. I doubt whether many in the audience had ever heard the Choral Fantasia which is so much like a study for the Ninth Symphony finale. At times it was strikingly like it as if Beethoven had used this as a preliminary study. The opening number, a noble setting of the Goethe Messtische, was wonderfully sung and all credit is due to the choral director. Schnabel played the fourth concerto in simple, traditional style with a clear, limpid tone and scholarly attainments. It was a satisfying performance and there was a distinguished and enthusiastic audience to welcome him.

Monday evening, January 15th, brought a very large audience to Town Hall to greet Mme. Clara Clemens, mezzo soprano, and her distinguished husband, Ossip Gabrilowitch who, this time, played seconds very beautifully, in accompanying his wife's songs. As an accompanist he is ideal, lending the poetry of his playing to the background most delightfully. And he also shone as the composer of two new and well written songs, one, the "Near to thee" getting the deserved repeat. I have not heard Mme. Clemens in a season or two and was charmed with the many beautiful songs she did play. Schubert's grip, some Hadyn and Brahms in English, for which she had good translations. Her voice has grown in quality and her sense of the dramatic, too.

Tuesday evening, the 16th, brought rival interests. At Aeolian Hall the Pinzaes played their second recital of their series, a rather conservative program, the only novelty being Novak's op. 22, the music of which sounded well and was Bohemian in its flavor. A Hadyn and a Brahms quartet completed the program. Need I say that it was superbly played?

At Carnegie Hall, the same evening, Elena Gerhardt gave her popular program, which consisted of the famous songs she herself has made popular. The program was in no way a concession to popular taste. There was a Strauss group, a glorious one, too, some Franz, Brahms and Erich Wolf, a treasury of gold for the audience which was very large and enthusiastic. Mrs. Gerhardt did not stint and Mr. Bos at the piano, played superbly.

Tuesday afternoon, also at Carnegie Hall, Elly Ney played her only New York recital and gave an unbacked program. She is playing extremely well and is to the credit of the nation's press. On this occasion she gave The Brahms op. 10, seldom heard, some Beethoven, the Schubert Wanderer Fantasia and the Bach Chromatic Fantasy as well. A large order for one artist and at the same recital, but Mme. Ney was well equal to it and was loudly acclaimed for it.

Wednesday evening at Carnegie Hall (Jan. 17th) was the return of Madame Matzenauer to the New York concert stage. With Mr. La Forge at the piano gave a most interesting program, with vocal thrills galore. Finer singing as such is seldom one's privilege to hear. She uses her voice with uncommon skill and excellent taste, always artistic even in some of the lesser songs, and temperamental, too, singing with a warmth seldom heard on the concert stage. Her diction, too, was pure and above reproach. Of the few numbers which stand out strongly in my mind are the Russian group. On the Steppes, in particular, Estrallita (arranged by La Forge) and Scott's Lullaby. There were many encores, some of the pianists' best known being included.

The opera is always crowded, though at present it is but the usual repetitions for the various subscribers, Miss Easton's Butterfly and Jeritta in Rosencavalier being the major attractions. Mme. Galli-Curci will return during the coming week in Lucia.

The City Symphony has the distinction of introducing one of the newer and well known composers at its two concerts this week. They gave place to Darius Milhaud of les "Six" and in the triple capacity of composer, conductor and pianist he appeared on their programs. I think the critics and public expected to be shocked, at least to be violently startled, and I wonder if they were. Speaking personally I was not. For me M. Milhaud was far more convincing than I expected and even, at times, quite commonplace and as for the dissonances, I did not find them unbearable, but rather fewer than most composers enjoy using. Milhaud claims to trace his style and form directly from classical sources. I am afraid I do not follow him there, but I do perceive a clarity of intention, a skill in handling orchestral material and a certain pep lacking in many other modern works. His style is quite French, diametrically opposed to the Debussy-Frank ideal, rather brutal at times, and sincere. His name is worth remembering. So far much of his message is not.

The Philharmonic concert of Thursday evening, Jan. 18th, was significant for several reasons. Firstly, as Hofmann was soloist playing the Schumann concerto finely and with wonderful poetic insight, and secondly, the premiere of Goldmark's Negro Rhapsodie, in itself an event of sufficient importance to deserve a paragraph. It is becoming a habit for the Philharmonic to

introduce Mr. Goldmark's new works for orchestra. They have given the Gettysburg Requiem and other works their accolade. This new work, based on seven authentic and interesting Negro melodies, sounds and the orchestral texture is rich, colorful and glowing with vitality. Big and free in form, using all the devices of a large canvas, and, most of all, with something vital to "put across." Mr. Goldmark's music is a pride to America and a worthy contribution to the repertoire of our symphony organizations. Let us all hope it will be programmed often elsewhere as well as here. It won popular approval and a very personal triumph for the composer.

Friday evening, at both Carnegie and Aeolian Halls were splendid recitals. At the former little Miss Rubinstein, introduced to us last year by Mengerberg, played her second recital to a full house and winning enthusiastic praise from press and public. She looks like the Donatello St. John and that same lofty expression is in her playing, with its simplicity and poise rare in one of sixteen.

Miss Augusta Cottlow, at Aeolian (Jan. 19) again gave the place of honor to MacDowell, this time with the Norse Sonata, playing it with a bigness of conception which thrilled her hearers. She has the "feeling" for his music, that no other pianist seems to have and she molds his music with an authority and sureness which is inspiring. There was an interesting program besides, Bach, Beethoven and other music, but in the sonata she reached a dizzying height and aroused great enthusiasm.

Saturday's calendar was very full. At Aeolian Hutcheson gave the fifth and last of historical recitals, playing Liszt to a full house. At the Town Hall not far away, Bauer played a big program, including the Schumann G minor sonata, the Franck Prelude, Fugue and Variations, as well as a group of smaller things of Chopin and others. His playing defies criticism. Its many beauties are too well known to more than say she played. It is enough.

Up at Carnegie Mme. Homer and her daughter shared the program and gave pleasure to a big audience. The voices blend well, and Mrs. Stires was a fine foil to her mother.

HOFMANN'S GREAT PROGRAM

The announcement that there is to be a concert in San Francisco by Josef Hofmann, the famous Polish pianist, is always sufficient to fill even the largest hall in this city. Heretofore, Hofmann has played at least twice each year for local admirers, but this year, his playing schedule is so limited that Manager Selby C. Oppenheimer has been able to arrange for but one recital for this city, and the local impresario has engaged the spacious Arcadia Pavilion for this event, which will take place on Sunday afternoon, February 18th.

Hofmann for this occasion has arranged an exceptionally full program, one far more interesting than the usual collection of tried and true pieces that he and others of his class usually offer. With the consummate skill for which he is known, he will play the Beethoven Sonata op. 106, the famous Hammer-Klavier. It will be a rare treat to hear this work in such capable hands. Chopin will be well represented by six études, E major, C sharp minor, A flat major, G sharp minor (the duet), G flat major (the tried and trusty keys), and the C minor, Revolutionary Etude. A suite, Monnoyeux, composed by Hofmann himself, during the periods of 1822-1884, and not heard here before, will also be given. Hofmann calls this the Children's Corner, and the subtitles of the various movements are Lonesome, a song without words; Wooden Soldiers, a march; Complaint, a nocturne; and Sister's Dolly, a polka. It is full of charm and melody. Liszt's Consolation in D flat major and his Spanish Rhapsody as well as Hofmann's Etude in C minor are also among the programmed works.

Seats for the Hofmann concert are now on sale at Sherman, Clay & Co.'s. His Arcadia recital will be his only appearance in Northern California, this season.

FLORENCE EASTON

Florence Easton, the Metropolitan Opera Company's foremost American soprano, whom at the big opera house has entrusted roles of equal importance to those given her foreign confreres, is making her first concert tour to the Pacific Coast and will reach San Francisco, where she will make her first appearance as a recital artist in the Alice Seckels' Matinee Musicales at the Hotel St. Francis on Monday afternoon, February 20th.

Florence Easton has thousands of admirers in this city before whom she appeared a few years ago as the foremost star of Antonio Scotti's Opera Company. There is probably no American soprano who has reached a more important position in her work than Miss Easton. In recital as well as in opera, she is one of the most delightful artists ever developed in this country. Her programs reveal a careful study of her art and are selected with high degree of intelligence to include works of an important character only.

The Alice Seckels' series this season is now half completed, the remaining three artists to be presented, include Florence Easton; Ruth Draper, who has just renewed her New York successes with her unique character readings and Gulonara Novaeas, the Brazilian pianist, who is accepted by connoisseurs as one of the foremost pianists in the world today.



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FOR a number of years the Editor of the Pacific Coast Musical Review has cherished the plan to utilize the Annual Edition of the publication for the purpose of presenting the strength, artistic efficiency and influence of the musical profession and the musical public in California. It was, for seven successive years, planned that the Anniversary of the weekly publication should set forth a complete record of California artists, composers, artist-students, public school music teachers, choral societies, church choirs, amateur orchestras, symphony orchestras, chamber music societies, music sections of libraries, operatic enterprises, reviews of musical events of the past season, forecasts of the new season, lists of managers, music clubs and their members, conservatories and music schools, music schools in connection with convents, and, indeed, every possible endeavor related to the musical life of the community.

And each succeeding year this cherished ideal of the Editor of Pacific Coast Musical Review to include in the Annual Edition all the information the musical public should possess has been defeated because he had neither the time nor the assistance to secure this massive amount of information. But the same determination and bulldog grit that has triumphed over almost unbelievable obstacles and enabled him to continue the publication of a weekly musical journal for twenty-two years has been the inspiration for finding means whereby to issue this annual volume, of sufficient size to include every phase of California's musical life and to present the musical victories of the State in convincing form—the only way to make proper record of these marvelous musical achievements.

The MUSICAL BLUE BOOK OF CALIFORNIA will be published annually, and will present the musical activities of the State from every angle; its purposes are to reveal the remarkable power of the musical profession and musical public in point of number, to show the wonderful service that is being performed for music within our borders; it is especially published to prove the efficiency of California's resident artists, its teachers, its music clubs, its students and its musical educational societies, as well as its composers and its amateur organizations. Furthermore, this volume is intended to make such a presentation as to BREAK THE INFLUENCE OF NEW YORK AND PACIFIC COAST MANAGERS with the MUSIC CLUBS regarding the engagement of Pacific Coast artists.

There is no reason why the music clubs of the Pacific Coast should not engage efficient and experienced artists residing in the far West, under the same conditions and with the same discrimination as they engage artists residing in the East or in Europe. But both music clubs and managers apparently think that because a distinguished artist resides in the far West, and thus "localizes" himself, he should willingly accept engagements at ridiculously low figures and without guarantee of a certain fixed number of engagements. More than anything else has this policy of music clubs and managers retarded musical progress on the Pacific Coast.

Under such conditions only the few great musicians who are willing to sacrifice as "pioneers" will reside on the Pacific Coast. We shall never be able to induce a material number of such to reside here if we do not give them the opportunity to appear in bona fide concert tours, and these tours can only be possible through the co-operation of the hundreds of music clubs existing on this Coast. Why should New York and Pacific Coast managers be permitted to monopolize our clubs for Eastern or European artists? As long as these same managers wish to have the musical public of the Pacific Coast spend their money with them, why should they not be willing to give resident artists a chance to keep some of that money right here among us? Everyone welcomes the visits of distinguished European and American artists, but it is a shame that inferior artists residing in the East should take the place of superior artists residing on the Pacific Coast.

During the course of a year the Editor of the Pacific Coast Musical Review is interviewed by hundreds of people who seek advice and information regarding musical conditions and how to go about establishing themselves in the pedagogical or artistic field of the State. Twenty-five years of practical experience in musical journalism has enabled the writer to secure first hand information regarding all problems likely to confront the professional or amateur musician. It has been our careful intention to include in these pages answers to every possible question a member of the musical profession or the student colony, as well as the musical public, is likely to ask in the course of their experience or career. In other words it is our purpose to give the reader the advantage of our experience in the musical field of California.

Finally it is our purpose to bring the musical public and the musical profession of California in closer touch with one another. The several lists in this volume contain the names of prominent members of the profession as well as members of Music Clubs and subscribers to symphony concerts and grand opera. Therefore Profession and Public are getting acquainted with one another. It is the very best way of giving resident artists a chance to be heard. We also give the names of the leading composers and their works. As a reference text this MUSICAL BLUE BOOK OF CALIFORNIA is invaluable, for there is hardly anything important connected with the musical life of the State that is not herein touched and made outstanding.

ALFRED METZGER, EDITOR.

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The Week's Music Events in Los Angeles

BY SHERMAN DANBY

LOS ANGELES MUSICAL CALENDAR

MONDAY, FEBRUARY 5
Hilda Lushanska Recital, Harvard Auditorium, L. A. University of Southern California Women's Club
TUESDAY, FEBRUARY 6
Feodor Chaliapin Philharmonic Auditorium, L. A.
Margaret Messer Norris Recital, Ebell Club, L. A.
WEDNESDAY, FEBRUARY 7
Orpheus Four Sing for Women's Club, South Pasadena
THURSDAY, FEBRUARY 8
Feodor Chaliapin Philharmonic Auditorium, L. A.
FRIDAY, FEBRUARY 9
Los Angeles Trio Concert, Ebell Club, L. A.
Orpheus Four Sing at Monrovia High School
Earl Meeker Recital, Woman's Club, Van Nuys
SATURDAY, FEBRUARY 10
Josef Hofmann Afternoon, Philharmonic Auditorium, L. A.
Cecilia Geschlechter Afternoon, Pianiste for Wu-Wan Club, L. A.
SUNDAY, FEBRUARY 11
Philharmonic Orchestra Concert, Gramophone's Theatre, L. A.
All Wagner Program, Philharmonic Auditorium, L. A.
Discovery Concert Theo. Carle, Soloist.
Afternoon Musicale Southwest Museum, L. A.
Mildred Brockway, Pianiste

Here is a pretty smooth proposition that is getting by in good shape and has a wonderful lesson in it for teachers, particularly in the smaller cities. The psychology behind it is delightful. There is a touch of human understanding that entitles the originator to personal mention. This week, however, no names. The plan has far reaching possibilities, but the development of the idea can be abused, as it does not take much capital to get in business. The plan in short is the organization in smaller cities of a local conservatory presumed to be a branch of the home conservatory in New York, Chicago, etc. The branch is supposed to be under the direct supervision and to follow the policies of the home office. Hence, polite solicitors call at the homes, "Why be dependent upon teachers who get married, or move away, or are mediocre? Why depend upon individual effort? If your boy is going to study medicine or law or any profession—he goes to college. Why not so in music? By the establishment of a branch of our college in your home town—we bring a college to you—where you have the combined efforts of highly trained musicians and every course is rigidly supervised by the faculty back in Chicago. We are making a special charter membership price for the course of \$40, the regular membership fee being \$75. (\$10 down and balance monthly.) It is said that the plan has proven very successful around Los Angeles and that several local conservatories have been started. From sixty to one hundred pupils have been enrolled in a suburb and the solicitors are doing well. When organized the local conservatory is sold to one or more teachers who assume the local direction and engage other local teachers. The net result is the pupils get practically the same kind of instruction, but the college idea and united effort seems to appeal to the parents who have to pay the bills. I do not think there is much, if anything, to the headquarters talk—except to sell the memberships, although I may be doing an injustice in this regard. The point is, however, that everything, even music lessons, have to be sold. Music teachers are generally not good business people. I could stand on Broadway today with a trayful of five-dollar gold pieces and offer them for 19 cents apiece and have no buyers. The dear old public expects its eyesight is bad. It has to be sold. Everything has to be sold and the preacher, the banker, the oil digger or the musician are all in the same boat—something to sell. If therefore this idea can be legitimately developed, the plan has merit, and a place in the musical world.

One of the reasons for the remarkable growth in Southern California is the get-together and push spirit so much in evidence everywhere. This spirit is exemplified in many ways. In Burbank particularly with its Choral Club and over sixty members, purely a community organization. Last week this club gave a complimentary concert in Pasadena to the Fine Arts Club. Here is what the Pasadena News remarks: "The club has done wonders for Burbank and has changed the entire community and social atmosphere. Charles Leroy Munro, the director and leading spirit, deserves much credit. Going to an entirely new field, usually he has been able to organize and develop this community chorus until it now does fine work, as was evidenced by last night's program."

Is it any wonder that we have the rapid growth here when we have men like Munro and the co-operative spirit of the general public. It gives me pleasure to be able to refer to this organization not only because of its musical ability but because of the lesson it teaches of the development of community spirit.

Rene Charles Hemery, violin virtuoso, is now in Southern California and was heard in recital on January 14th at the Hollywood Woman's Club before a large and select audience. Hemery was for several years soloist with Societe des Concerts du Conservatoire, admittedly one of the most famous orchestras in the world, and perhaps better known to us as the Paris Symphony. It is regretted that space cannot be given to an extended review inasmuch as the reception accorded this artist was notably warm and spontaneous. He was heard in particular advantage in the Saint-Saens' Concerto, B minor and the Wieniawski Russian Airs. Gladys Blackwell Pickering, soprano, shared the program and the honors, and Katherine Pike Skedden was the accompanist.



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PROGRAM FOR WEEK OF FEBRUARY 4

- (a) Light Cavalry Overture..... von Suppe
- (b) Truenern..... Schumann
- (c) Echoes From the Far East..... Arranged by Mr. Elinor

In conjunction with the second week of

Maurice Tournour's production of

"THE CHRISTIAN"

From the novel by Hull Calne

Some of the publicity hounds should take a leaf from Merle Armitage. Nyrheazl, his piano marvel, is every day, in every way, getting fatter and fatter. He should. A list of the teas, receptions, breakfasts, suppers and intermediate way points that have appeared in the society and other columns during the past two weeks would fill many columns. It is said that on arrival he was carefully weighed and entered at 117 pounds. Each succeeding hostess has helped to require a brand-new vest for the return engagement. J. T. Fitzgerald believes the results would have been even more startling had not the young man, who is dooming himself to marriage, insisted on getting a bad case of luvastifistitis at the Ince Studio.

Another concert by the Los Angeles Chamber Music society is scheduled for Thursday evening, Feb. 1, at the Gamut theatre. This concert will be quite different in character from the others and will serve as an introduction for two splendid musicians who have but recently come to make their home here. One is Andre Maquarre, the first flute of the Philharmonic orchestra, and the other is Fritz Gaillard, Dutch cellist. Mr. Maquarre formerly conducted the Sunday concerts of the Boston Symphony orchestra, while Mr. Gaillard was solo cellist with Menzberg in Amsterdam. Holland, Homer Grunn, local pianist, will be at the piano on this occasion.

Thursday evening, January 25, at the meeting of the American Music Optimist Club, the program given was music still in manuscript written by composer residents of California. The program includes a trio by Arthur Farwell, illustrating music for a bagpipe; Day Dreams by Anna Priscilla Risher, with the Madrigal Octet; a group of songs by Roger Clerbois, sung by Dyna Clerbois, mezzo-soprano and two piano numbers by Vincent Jones. Miss Alexander of the Los Angeles staff will write on this in next issue.

Mary Taylor, Elizabeth Purdy, Bernice Hall, Ruth Goodrich (pianists), and Viola Burgess, Rena Muckelroy, Madeline Krause, Mary Galvin, Elizabeth Metters, Dorothy Hutchinson, Bella Gordon, Doris Ritter and Veda Knapp (vocalists), were heard at the student recital of the College of Music, U. S. C.

Friday evening, January 19th, the Zoellner conservatory presented the advanced violin students of Joseph Zoellner Sr. in recital. Saturday evening the advanced piano students of Joseph Zoellner Jr. also appeared in a varied program. The students plainly showed the splendid training they have undergone, evidencing a feeling for musicianship and a technique which gave much promise for their future. A large audience attended both events, enjoying the numbers by the following students: Violin, Ethel Evans, Catherine Levering, Clyde Eastman, Antoinette Bush, Lily Matison, Florence Buss, Ruth List, Georgia Williams and Fred Klumbom; piano, Eleanor Barber, Ethel Weaver, Isabelle Ginter, Richard Bender, Olive England, Dorothy Hyatt and Sidney Cutner.

The American Music Optimists—The Los Angeles branch of the National and State Federation of Music gave a program at the Ebell Club House on January 25. Bessie Bartlett Frankel, president, announced several plans, perhaps the most important being that of a Scholarship Loan Fund. By means of this fund talented students (such being judged as to merits by an elected committee) who are financially unable to continue their musical education, will receive, with no semblance of charity, advanced training. It is hoped that such a worthy fund will receive outside contributions.

Of special interest should be the campaign in favor of American composers. Mrs. Frankel stated that in touring the States she found difficulty in placing American compositions, not with foreigners, but with Americans themselves. A library is being compiled by the

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Mme. Ruzena Sprotte, as chairman of the program, succeeded, to great merit, in a combination of both American creative and American interpretative talents. Perhaps the most serious number, from the view-point of creative ability, was Vincent Jones' Rhapsodie for two Pianos. This novelty, with its demand for digital skill, carried throughout a most appealing theme,—a theme as concentrated, as intense, as has come from much older minds. Pauline Farquhar and Minnie O'Neill did full justice to the work, at the same time winning commendation for their own talent as pianists. These composers were fortunate whose songs were interpreted by Dyna Clerbois. Hers is a mezzo soprano voice of full and clear tone; with this she possesses a dramatic sensitiveness which proved invaluable to the spirit of American songs. She represented Carrie Jacobs-Bond, Charles Wakefield Cadman, and her brother, Roger Clerbois, from Santa Barbara; Miss Sprishe did very well as accompanist.

Thos. Priscilla Risher has written music to Tennyson's "The Day Dream." It is not only a delightful number for any group of accomplished musicians, it is as poetry to an audience. Reba Rice was contralto; she was accompanied by Ruth Bullard on the violin, and a chorus of Pearl Berry Boyd, Edith Wing Hughes, Mary Taitworth, Electa Felt Ferry, Clare McComas Robinson, Imogene Terrill, Cornelia Glover and Letitia Williams, with the composer at the piano.

Arthur Farwell has written a number of compositions based on the Indian life of America, and Homer Simmons played four such selections at the piano. A banquet with Theo Carle as honor guest, will be held March 1st. This is the first of a series of entertainments to be given visiting musicians.

Gilman Williams, baritone from New York's professional circle, gave a recital Sunday night, January 21, in the Macdowell clubrooms, introducing himself thus as a future instructor of Los Angeles. He was greeted with a large attendance and may be sure of a following here, personally and professionally, if such appreciation of his talents as were manifested mean anything.

A representative program was arranged. Songs in German, French, Italian and English were enunciated with equal clarity. The pitch of Mr. Williams' voice and his remarkable command of tone volume are as noteworthy as his dramatic understanding of his compositions.

May Orcutt did some fine work as accompanying pianist, and Hazel Bruster, sister of Victor Schertzinger, who was detained from his appearance on the program, gave three selections, one an encore, on the harp. Gilman Williams honored one of our resident composers by the selection of Victor Schertzinger's melody, "Adoleye," with the barpiest accompanying.

The Woman's Symphony Orchestra, in its first concert of the season, was welcomed in the Philharmonic Auditorium on Wednesday night, January 24, by a large and appreciative audience. Music lovers had an opportunity of hearing Henry Schoenfeld, the conductor, present a program of unusual numbers. Carl Gantvoort, who was heard last summer at the Hollywood Bowl, was baritone soloist. By his fine reading of It Is Enough, aria from Mendelssohn's Elijah, the singer evoked drama as well as song. Mr. Gantvoort put into use no facial expressions, no elaborate gestures, yet the rich timbre of his voice and his sustaining volume of tone, together with the orchestra's solemn accompaniment, brought to mind the entire tragedy of Elijah's flight into the wilderness. Having delighted in his selections of Dreams at Twilight by Strauss, Nature's Love by Van der Stucken, and Ogier le Danois, a spirited French composition of Augusta Holmes, the baritone gave a shorter English song as encore.

An opportunity to display exceptional skill came to the members of the orchestra when Mr. Schoenfeld directed the Symphony No. 2, of Beethoven. From the first measure, with its sharp contrasts of joy and peace, this composition received all the attention and dexterity which it demands. This was a symphony of happiness. There were no long pauses of instruments at rest; each player was given her full opportunity for movement in every phrase. No better number could have been selected in which to show the splendid work of this body of women.

Lyric grace, joy in its very smoothness,—such words might be applied to orchestra or its rendition of Debussy's Arabesque, with equal verity. As let it be here noted that the grouping of the players themselves was most pleasing. Following no uniformity of dress, the

women provided a rainbow of color, each shade seeming to bring out individual talent. Yet color nor individuality were at no time obtrusive.

Schumann's Octave Canon was new to the Los Angeles public. With his interpretation by the strings, woodwinds, and tympani, Henry Schoenfeld scored a decided success by a presentation which was originally written for the organ. This ingenious director also inserted trombone parts into Mendelssohn's Overture, Fingal's Cave, thus adding new spirit and mystery to a popular number.

The Woman's Symphony Orchestra has endeared itself to the hearts of Los Angeles. There were those in Wednesday's audience who have attended, season after season, and witnessed the progression of such commendable work. The second concert, dated for April 18, when Olga Steeb will be featured pianist, is eagerly anticipated.

MILDRED ALEXANDER.

The suburban towns of Los Angeles are profiting, from a musical point of view, by numerous appearances of the talented baritone, Earl Meeker. Mr. Meeker was well received on the program given at the Orange County Symphony Hall, Fullerton, on January 19. To San Pedro Mr. Meeker gave a concert at the Masonic Temple on the evening of Friday, the 27th of January. The Van Nuys Woman's Club have also secured an engagement with this baritone, who, by the way, makes a feature of all-American programs. He will sing in that city Friday night, February 3.

The Orpheus Four are at home this winter for the first time in six years. When a club of singers which was organized almost twenty years ago, decided to change its policy and fill a heretofore successful touring season with local engagements, it speaks well for the interest of California in its own talent.

Samuel Glasse is manager of the Orpheus Four, and has coached them for the last seven years. He stayed as instructor last year in his studio, which, by the way, he has recently redecorated into a most inviting place with coziness and light, while Mr. Campbell, one of the quartet, took charge of the itinerant singers.

The Orpheus Four recently appeared on the Artists' Benefit program at the Philharmonic. On Sunday afternoon they entertained the guests of the Virginia Hotel, Long Beach, and January 31 they sang at the Covina High School.

The College of Music, branch of the U. S. C., follows a very successful plan, in giving a pupil's recital on Thursday noon of each week. The programs, varied and well studied, are attended enthusiastically, in the annex of the Students' Hall.

The Jamison Vocal Quartet regards its selection for singing at Sid Grauman's opening of the Metropolitan Theatre as one of the important events of this season. That the four musicians, Jean Colwell, Hazel Anderson, Edna Voorhees, Daisy Frideaux, should find such popularity and appreciation among such a diverse program, makes their director, Abbie Norton Jamison, duly proud.

Mme. Alma Stetler, owing to the death of her daughter, has been absent from her studio and its demands for a week; she returned, consoling herself for such filial loss, in the engrossment of her work. Mme. Stetler is particularly well pleased with the policies of this journal; she agrees that little attention has been given local artists and composers. "The future of musical Los Angeles depends on our young," she says, "not on those who have lived their lives."

With their concert in the nature of a farewell appearance, the Zoellner Quartet appeared in a program at Atascadero, Friday, the 26th of January. Los Angeles and environs will be deprived of these artists for a period of six weeks, during which time the quartet, toward the east, their first stop being Denver, Colo. They plan to return to this city by the first of March.

The Ambassador Theatre announces that its weekly Sunday afternoon musicales have been discontinued. Sunday, January 21, the box office reported that not a single person applied for admission, in spite of the announcements of three well-known artists, Colin Campbell, pianist, Georgia Stark, soprano, and the Orpheus Four. The free concerts given for the guests of the hotel, in the lobby, are well attended, however, and will continue. The recitals given without admission on Sunday afternoons at the Southwest Museum, on the other hand, have been so popular that it has been decided to continue such musicales throughout the month of February. On January 21 Miss Harding presented a recital which met with extraordinary success. As violinists, appeared Susie McMillan, Georgia Arnold, Cecile Simonds, Donald Van Deusen, Elias Valderamma, Fanny Ashby, and Leonard Welling. Linnie Guess played the piano, Margaret Shannon pleased with a whistling selection, and Mary Mangano was singer soloist. Under the direction of Mr. and Mrs. Spenser-Kelly, Misses Myrtle Carver and Merle Hancock will appear as soprano soloists on the next program beginning at 3 p. m., January 28, in the Southwest Museum.

The Los Angeles Trio, composed of May Macdonald Hope, Ilya Bronson, and Calmon Luboviski, has changed the date of its next program in the Ebell Club Auditorium from Feb. 8 to Feb. 9. This change was affected so as not to conflict with the appearance of Feodor Chaliapin, the Russian singer, on Thursday night. A request program is announced among some interesting numbers. Cesar-Franck's beautiful Trio is to be repeated. The Kreutzer Sonata, by Beethoven, will be interpreted on violin and piano, and Eugene Goosen's Five Impressions of a Holiday will have Jay Plowe

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PROGRAM

Beethoven Symphony No. 2, in D. Op. 36
Debussy "Air de Lin" from "L'Enfant Prodigue"
MME. SHEPHERD
Bachmannhoff Symphonie Poem, "Toteninsel"
Moussart Aria from "Requiem"
MME. SHEPHERD
Weber Overture, "Oberon"

assisting with the flute. On January 23 the Los Angeles Trio sang before the Woman's Choral Club in the Hotel Maryland, South Pasadena, and met with a most appreciative audience.

The Sherwood Music School gave a pupils' recital Saturday evening, January 27, at the Western Union piano compositions, the teachers presenting some most talented students. Marie Engler, teacher of piano, presented Marylys Hanrich, Dawn De Pew, Roberta Baugh, and Frances Eno. Virginia Young was coached by Edith McKenzie, pianiste. J. M. Busch is a member of the Philharmonic Symphony Orchestra, besides being one of the Sherwood faculty; he was represented by two violin students, Carol Burke and Laurie Rice. Mrs. Bohart had two piano pupils, Louise Schulte and Katherine Scheffhauer. Mary Schneider, Clarion Letart, Evelyn Weaver, Theoline Lindgren, D. E. Kinetie, Jeanette Snow and Beille Burke appeared as pianists taught by Mrs. Lauther.

Charles Wakefield Cadman, speaking of the place music should receive in the public school curriculum, makes the statement, "America is a music loving, but not a music living nation." Cadman is chairman of the Public School Music of the California Federation of Music Clubs, and in such capacity has noted the need of unifying the standardizing public school music. This can be accomplished through the organization of Junior and Juvenile Clubs, he says. "America will begin the progress toward better music when the education of its young includes music as a fundamental rather than a whim of changed supervisors."

Georgia Kober, a pianiste of reputation and president of the Sherwood Music School, is in this city, vacationing from Chicago. She is planning a series of concerts to be given in this and surrounding towns during the month of March. Miss Kober has instituted in the San Francisco branch of the Sherwood School, Master Courses for advanced students, and may consider forming such classes here.

The Music School Settlement Association of Los Angeles has been struggling for existence and attention for seven years, and is located at 2697 Mozart street. Recognizing the fact that music is perhaps the finest method of bringing beauty into the child's early life, this settlement school is striving to make music possible to every family of the factory district. Practice takes care of the child's idle time, a matron is in charge of the study hours, and the instruments are furnished free, having been donated at the opening of the school. It is surprising the amount of talent here; perhaps with the proper encouragement this association may yield such geniuses as those of Chicago and New York.

With the purchase of the little house on Mozart street—already too small—the settlement workers contracted a debt. While benefit suppers, (such a one was given Sunday night, January 28) musicales and bridge parties have helped the finances, the insistence of running expenses find them still in debt, hoping for the attention of the city, and for endowments, public or private. The executive board consists of Mrs. L. R. Yankwich, president; Mrs. Henry Hoffman, first vice-president; Mrs. L. C. Kimball, Jr., second vice-president; Mrs. Pearl Golden, secretary; Miss Alma Priester, financial secretary; Mrs. Carrie Stone Freeman, president Emeritus; Mrs. Henry Platt, correspondent; Mrs. Leslie Dowell, publicity; Mrs. S. A. Cuckerson, treasurer; Miss Ada McPherson, secretary of music; Mrs. Isaac Cohen, chairman. Meetings are held Monday and Wednesday mornings at 10:30 in the McDowell Studios.

California Theatre—Criticism, that often misinterpreted word, must be employed in reviewing the Los Angeles California Theatre's musical offerings for the weeks of January 25th and February 4th. Although we have nothing but the profoundest admiration for Conductor Elinor's work of the past, we sincerely think that some more impressive overture might have been employed in conjunction with the presentation of that master photoplay, The Christian, than Franz von Suppe's Light Cavalry Overture. This selection is justly famous for it possesses real merit, but it is very much overdone, and Elinor, with his reputation for originality, could have easily offered one of his own arrangements that would far surpass this time worn number.

The second selection used by Elinor was Schumann's Träumerei while the third was another "original" offering called Echoes from the Far East.

Now that we have uttered what we hope will be understood to be merely constructive criticism, we are going to try in mere words to express our deep admiration for the way Elinor has synchronized the photoplay, The Christian. He has absolutely outdone himself. We thought that his music used for Salome was magnificent, but it does not compare with the setting arranged for The Christian.

Four themes have been used throughout the cinema offering, speeded in accord with the dramatic action. Tchaikowsky's Adagio Lamentoso, MacDowell's Poem Erotique, Onward Christian Soldiers, Believe Me If All Those Endearing Charming and Rubenstein's Immortal Kamenoi Ostrow have been welded together in what we consider one of the greatest, one of the most melodious, one of the most superlative musical scores for a photoplay ever arranged.

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The San Francisco Conservatory of Music (Ada Clement Music School) 3435 Sacramento street, takes great pleasure in announcing the addition of an organ de-

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partment under the direction of Mr. Warren Allen, distinguished organist of Stanford University. Mr. Allen has recently returned from a concert tour in the East where he played in New York, Chicago and all the other leading cities, with great success.

Pupils of the San Francisco Conservatory of Music gave the first of a series of three concerts in Sorosis Hall, Sunday evening, January 25th. These concerts are planned to show the development of music from the seventeenth to eighteenth centuries. Miss Ada Clement gave a talk on the music of the seventeenth and eighteenth centuries and the following program was given:

The Adillian Club of the San Francisco Conservatory of Music had the annual election of officers on Friday evening, January 26th. The following officers were elected: President, Winthrop Sargent, vice-president, Marian Clement; secretary, Abraham Weiss; treasurer, Herbert Jaffe; parliamentarian, Ruth Cook. The club is entertaining the friends and patrons of the school at a reception on Friday evening, Feb. 2. A short program will be given.

The following are some of the activities of the pupils of the San Francisco Conservatory of Music (Ada Clement Music School) 3435 Sacramento street, in the past few weeks:

Piano—Miss Ethel Palmer, Dec. 13, Scottish Rite Hall; Jan. 5, Kentfield; Jan. 13, Reception in Alameda. Miss Helen Bradford, Dec. 17, Sorosis Hall. Miss Ruth Cook, Dec. 23, Reception in San Francisco; Jan. 9; First Presbyterian Church, S. F.; Jan. 23, Sorosis Hall. Mr. Emil Hoffman, Dec. 14 and 23, Y. M. C. A., S. F., Dec. 21, Petaluma. Mr. Herbert Jaffe, Dec. 16, Radio Telegraph Hill; Dec. 12, accompanist recital S. F. Conservatory; Jan. 28, Sorosis Hall. Mr. Marcus Gordon, Dec. 10, Radio Telegraph Hill; Jan. 28, Sorosis Hall.

Voice—Mrs. Annabel Turner, Dec. 3 and Jan. 7, Grace Methodist Church; Jan. 12, S. F. Conservatory; Jan. 14, Sorosis Hall. Miss Marguerite Toel, Dec. 13, Scottish Rite Hall; Jan. 10, Telegraph Hill Radio; Jan. 12, S. F. Conservatory; Jan. 28, Sorosis Hall. Mr. Emilio Gavilan, Dec. 8, Adillian Club; Dec. 13, Scottish Rite Hall; Dec. 14, Sorosis Hall; Jan. 10, Telegraph Hill Radio; Jan. 12, S. F. Conservatory; Jan. 28, Sorosis Hall. Mr. Andrew Robertson, Jan. 12, S. F. Conservatory; Jan. 28, Sorosis Hall; as basso-cantante has become a member of the Loring Choral Club.

Violin—Miss Lillian Swaye, Dec. 8, Emanuel Sisterhood; Dec. 23, Elks Christmas Jinks, San Rafael; Jan. 10, Telegraph Hill Radio; Jan. 14, Granada Theatre Sunday Morning Concerts; Jan. 18, Annual Temple Emanuel El Guld Tea and Musical Colonial Ballroom, St. Francis Hotel; Jan. 28, Sorosis Hall.

Flute—Miss Melva Farwell, Dec. 3, Goat Island; Dec. 5, San Mateo; Dec. 8, "Examiner" Radio and Adillian Club; Dec. 14, Y. W. C. A. Dec. 18, Palo Alto; Dec. 21, Berkeley; Dec. 25, Hospital Wards, Goat Island; Dec. 28-30, Plaza Theatre; Jan. 10, Telegraph Hill Radio; Jan. 12, Recital S. F. Conservatory; Jan. 21, "U. S. Arizona," Jan. 27, Concert S. F. Conservatory; Jan. 27, Berkeley; Jan. 28, Goat Island and Sorosis Hall.

The following program will be given by Ada Clement, pianist, and Artur Argiewicz, violinist, assisted by Rena Lazelle, soprano, at the San Francisco Conservatory on Monday evening, February 12th, 8:15 o'clock: Sonata (Faure); songs, (a) At Night (Rachmaninoff), (b) The Novice (Stravinsky), (c) St. John's Day (Granados), (d) Nicolette (Ravel), (e) Ponte Vecchio, Florence (Watts), (f) Psalm 114 (Bloch), Sonata in A minor (Schumann).

SEVENTH SYMPHONY POP CONCERT

Another program of light classics has been prepared for the seventh concert in the Popular Series of the San Francisco Symphony Orchestra, which is to be given tomorrow afternoon in the Curran Theatre under the direction of Alfred Hertz. Among the numbers announced are three favorite Wagner numbers, Dreams, Tristan's Vision and the prelude to The Mastersingers, other items listed being the Fingal's Cave Overture of Mendelssohn, the Dance of the Blessed Spirits from Gluck's Orpheus with fire, the ballet by Anthony Linden, the charming Coppelia Ballet Suite of Delibes and the Sorcerer's Apprentice by Dukas, which although performed recently is to be repeated because of numerous requests.

Following his sensational appearance at last Thursday's concert in the Auditorium, Benno Moiseiwitch, the brilliant Russian pianist, has been persuaded to extend his stay in San Francisco for the purpose of appearing with the orchestra at the pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Curran Theatre. Upon his last visit here two seasons ago, Moiseiwitch also played with the orchestra in the Auditorium at which time many symphony patrons expressed a desire to hear him at one of the regular symphony concerts, but it was not until this year that the booking could be arranged. At the forthcoming pair of concerts, he will perform the melodious Grieg A Minor Concerto.

The orchestral portion of next week's program will contain the Schubert C Major Symphony, Lladow's symphonic picture Fragments from the Apocalypse to be given for the first time in San Francisco and A Rondo on a Merry Folk Tune, the latter being a new composition by Albert Elkus, the well known local composer.



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THE RACHMANINOFF CONCERT

Rachmaninoff, the pianist, (Sergei Vassilievitch Rachmaninoff) wishes to begin his program tomorrow, Sunday afternoon, February 4, at the Columbia Theatre, promptly at 2:30 o'clock, the time stated in the announcements. Manager Charles J. Foley says that there is never any lack of readiness or promptitude on the part of the great Russian and that those who do not arrive in time to be seated at 2:30 must be penalized by missing some of the program.

Rachmaninoff, said the biographer, Frederick H. Martens, is a composer who cannot be provided with a neat little ticket which labels him as belonging to one or another Russian "school." Once sharp lines were drawn between "Nationalists" and "Eclectics" in Russian music, between "Orientalists" and "Occidentalists." Rachmaninoff might be called a connecting link between old traditions and new ideals. His technic is eclectic; he knows the modern German and French masters. His creative gifts, however, are his own—and he is a Russian. He stands midway between futurism and impressionism, and relies on his own great resources of imagination to create his fine individual works. It has been said of him: "Among living Russian composers Rachmaninoff unquestionably occupies the first place because of his pronounced inventive power and finely developed sense of tonal beauty."

FIFTH PEOPLE'S ORCHESTRA CONCERT

On next Tuesday night, February 6th, at the Scottish Rite Auditorium, Alexander Saslavsky will conduct the Peoples Symphony Orchestra in the fifth of its series of twelve educational concerts and has selected a most interesting program for this occasion, including Beethoven's beautiful Pastoral Symphony No. 6; Napravnik's Intermezzo "Night" for string orchestra, and the famous "Nut Cracker" Suite of Tchaikowsky, composed when this otherwise morbid Russian was in a cheerful mood. In the Dance of the Bon Bon and even jocund mood. In the Dance of the Bon Bon Fairies, Miss Barbara Merkeley will play the Celesta. Miss Merkeley is the brilliant young harpist who has been heard throughout California in solo work and with symphony orchestras and she plays with rare charm and pronounced ability.

The program will be preceded by a short talk delivered by Mr. Joseph S. Thompson, a speaker of well known ability. Mr. Thompson will explain the themes of the various compositions on the program and will give a short history of the clarinet and its usefulness in a symphony orchestra. Mr. Thompson is a brother of Kathleen Norris, the well known California writer, lecturer and club woman.

Titta Ruffo, great Italian baritone of operatic renown, who will be heard in San Francisco for the first time in his eventful career, at the Exposition Auditorium Sunday afternoon, March 18, at 2:30 o'clock, gave his first New York concert of the present season recently at the Hippodrome.

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(Continued from page 1, column 4)

tual expression of serious musical thoughts which is so necessary in an adequate interpretation of a Brahms work such as this Sonata. The breadth of style, the varying sentiments, the control of the utmost technical difficulties all proved that the musicians were in thorough artistic touch with one another. Of course Mr. Moiseiwitsch, being one of the most brilliant artists before the musical world, was expected to be thoroughly proficient, but Mr. Firestone, although we knew him to be thoroughly competent to express the most serious musical thoughts, nevertheless deserves credit for victoriously proving himself competent to fit so well in such distinguished company. Folk Song Fantasy by H. Waldo Warner and Idyll for String Quartet by Frank Bridge belong to the modern school of composition—yep, we might even add the ultra-modern school. As usual the members of the Chamber Music Society—Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola, and Walter V. Ferner, cello, negotiated the difficult passages with which all these new works seem to be invested with ease and craftsmanship. The concluding number was the beautiful Dohnanyi piano quintet op. 1 in C minor, Benno Moiseiwitsch playing the piano part. It was in every respect a very skillful, musically and masterly reading, bringing out the romantic and carefully compiled phrases with understanding and conviction. Mr. Moiseiwitsch is not only a soloist of the rarest character, but he is equally an ensemble player of the most refined and thorough category. Everyone associated with this performance is entitled to the heartiest commendation. It was one of the most satisfying performances we have attended this season.

The Minetti Orchestra, Giulio Minetti, director, will give the second concert of the season 1922-23 next Thursday evening, February 8th. The assisting artist will be Ione Pastori, one of California's most gifted young soprano soloists. A specially interesting program has been prepared for this event, as may easily be gathered from a glance at the following program: Rosamunde Overture (Schubert); The Swan of Tuonela (Sibelius); (a) Voi che Sapete (Mozart); (b) Un Doulxien (Delhuc); (c) Wake Up (Philips); La Feria (Suite) (Lacomme); Ernani (Aria) (Verdi); Extase (Ganne); Light Cavalry Overture (Suppe).

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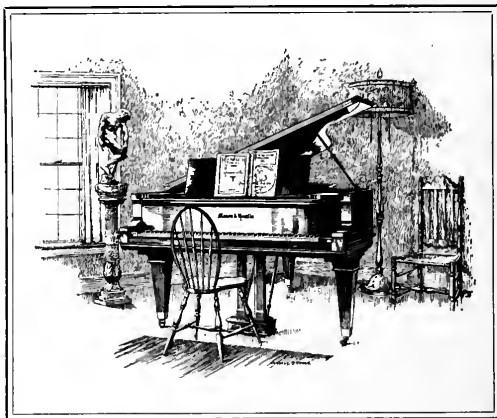
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SAN FRANCISCO, SATURDAY, FEBRUARY 10, 1923.

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—Seems to Entertain Mighty Little Respect for San Francisco's Musical Intelligence

BY ALFRED METZGER

The Columbia Theatre was crowded to the doors, even standing room being at a premium, last Sunday afternoon when Sergei Rachmaninoff, the eminent Russian pianist-composer, made his first San Francisco appearance. Judging by the more than cordial attitude of the audience, this distinguished artist established for himself a reputation second to none of the great pianists whom we hear during the course of a concert season. In many ways it is to be regretted that Rachmaninoff only gave this one concert. One of the principal reasons being that his program was by no means one representative of pianistic art in all its phases and therefore those of us who judge an artist's accomplishments from the manner in which he interprets the outstanding works of musical literature really could not get a sufficient impression from this one concert to really measure the entire merit of Rachmaninoff's pianistic art. However, what we did hear only whetted our appetite for more.

Even among the great exponents of pianistic art there are certain ones who predominate just a bit among the rest and Rachmaninoff, judging from the little we heard of him, belongs among this exclusive set. Technically, he exhibited a brilliancy and accuracy in thorough accord with most particular demands of pianistry. His touch is very mellow and at times obtains remarkable effects in tone quality and without degenerating into hard characteristics he is able to employ this poetic tone, as we might call it, to great advantage in forte and fortissimo passages. But the most important factor in Rachmaninoff's interpretations is his truly extraordinary genius in applying varying colors and shades of phrasing. Herein we noted certain qualities which no other pianist seemed to exhibit in our hearing. And because of his truly remarkable knack of obtaining the most artistic emotional effects from his phrasing we would have enjoyed hearing him interpret some of the standard classics outside of Chopin.

Our loss was specially deplorable when we heard this excellent pianist interpret the Chopin B flat minor Sonata with an attention to artistic details that is positively unforgettable when once heard. Every movement was played with an emphasis of predominating sentiments that was pregnant with romanticism. Rachmaninoff has a habit of concentrating his mind upon a composition he is about to perform and thus secure complete control of his mental powers which separates him completely from his surroundings, and this concentration of mind permits him to get every particle of artistic value from a work. Indeed, he is so thoroughly imbued with the spirit of his message that he does not consider the attitude of his audience of any special importance. He is of a most serious and stern nature, regarding his artistic duties as the only thing worthy of his consideration. Why an artist of such high artistic ideals should have chosen a program so limited in its opportunities for complete expression of his sentiments, will ever remain a puzzle to us.

The program contained apart from the B flat minor Sonata by Chopin, the following compositions: Improvisation (Medtner), Rondo Brilliant (Weber), Nocturne and Valse (Chopin), Prelude and Serenade (Rachmaninoff), Sonetto del Petrarca (Liszt), The Beautiful Blue Danube (Strauss-Schulz-Evler). Naturally, it was exceptionally interesting to hear the distinguished composer's own works, interpreted by himself, and we

must admit that he obtained beauties of expression which hitherto we had no chance of admiring. The Serenade had a certain virile Spanish rhythm and joyous atmosphere which was effectively emphasized. It was also delightful to hear the two Chopin numbers interpreted with Rachmanesque poetic lightness and with delicious shading. But outside of these exceptions, the program was essentially technical. It was regret-



JOSEF HOFMANN

The Peerless Polish Pianist Who Will Give a Single Recital of His Superb Art at the Arena Pavilion on Sunday Afternoon, February 18th

table that we had no opportunity to hear Rachmaninoff interpret one of the standard piano classic of a more robust nature like the works of Schumann, Schubert or Beethoven, Brahms, not to forget Bach. We thoroughly agree with our friend Rediern Mason in this respect.

It was neither fair to Rachmaninoff himself nor to the musical public of San Francisco to give this one program, and we are thoroughly in sympathy with manager Frank W. Healy who wanted at least two concerts in this city. As the matter stands either Rachmaninoff or his eastern manager by presenting such an unsatisfactory program, puts himself subject to criticism because of his flippant opinion of San Francisco's musical taste which one necessarily infers from such a program.

The Usual Capacity Audience Enthusies Over Alfred Hertz and the San Francisco Symphony Orchestra—Benno Moiseiwitsch Plays Liszt Concerto With Fluent Technic, Discriminating Expression and Beauty of Tone—However, He Seems to Lack in Virility and Power—Piano Group Quite Inadequate

BY ALFRED METZGER

That the popularity of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, is not decreasing is evidenced by the fact that the fourth popular concert at the Civic Auditorium given under the auspices of the City of San Francisco—the Mayor and the Board of Supervisors, and under the direction of the Auditorium Committee: J. Emmet Hayden, chairman, Edwin G. Bath and Charles J. Powers—

spontaneous and long applause which greeted the conclusion of every movement of the symphony and which developed into an ovation at the end of the work, the audience insisting repeatedly to recall Mr. Hertz and to demand acknowledgement from the entire orchestra.

The second number introduced the soloist of the evening who was none other than Benno Moiseiwitsch, who played on this occasion, Liszt's well known concerto for piano and orchestra in E flat major. As already recorded in these pages, Moiseiwitsch is one of the foremost masters of the keyboard and belongs to the poetic or "lyric" type of pianists. In regard to technic, beauty of tone, speed of execution and intelligent phrasing, he does not need to take second place to anyone. Specially delightful is Mr. Moiseiwitsch's coloring of runs, chromatic scales and octave passages, which really scintillate under his speeding finger tips. Therefore the poetic phases of the Liszt concerto were given splendid expression, but the more dramatic portions somehow lacked the vitality and power necessary to accentuate their virility. The opening chords are a case in point. Nevertheless, Moiseiwitsch received a real ovation and had it not been for strict ethical reasons that forbid encores during a symphony concert, the pianist would have been justified to respond to the demands of his hearers.

Later on, he played a group of piano compositions as follows: Two Etudes (Chopin), Chant Polonais (Chopin-Liszt), and Tarantelle (Liszt). Speaking for ourselves, we do not consider this choice as representative of Mr. Moiseiwitsch's finest art, although he played every one of these works with consummate skill and musicianship. But when a pianist already has chosen a Liszt concerto and two Chopin etudes, why is it necessary to play two other numbers by the same composers already represented, especially when the group consists only of three numbers? Why not give the public an opportunity to judge the versatility of such a great artist by including other composers like Schumann, Beethoven, Schubert or Brahms.

Dance of the Blessed Spirits from Gluck's Orpheus was delightfully rendered. Alfred Hertz investing it with that ethereal character which the work includes. Anthony Linden played the flute obligato with that purity and warmth of tone that gives such a depth of sentiment to his interpretations. Tschaikowsky's Italian Caprice was the concluding number and its melodic, martial and rhythmic character delighted the large audience in a manner to evoke hearty applause.

SEVENTH SYMPHONY POP CONCERT

The Curran Theatre housed the usual capacity audience last Sunday afternoon when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the seventh popular symphony concert of the season. The public interest in these events can be easily appreciated when it is known that Rachmaninoff attracted a crowded house and that one of the few beautiful Sundays tempted people out of town. In spite of these counter attractions the usual large audience was present when Alfred Hertz began the program with Mendelssohn's ever delightful Fingal's Cave Overture.

(Continued on Page 11, Column 1)



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TWENTY-SECOND YEAR

BAD MUSIC NOT A GOOD INVESTMENT

While the Granada and California Theatres are adding to the musical atmosphere of San Francisco by giving Sunday noon Discovery Concerts, while Leon Strachan at the New Fillmore Theatre is delighting his audiences with the best music obtainable, while Gyula Ormay is lending dignity to the motion picture theatre with his pleasing ensemble work, while Paul Ash is softening the lurid strains of popular music in a manner to make it pleasant, while Oliver Wallace and Lesley Harvey are doing their utmost to give the best of music to their hearers, most of the motion picture theatre managers still maintain that the public prefers bad music to good music. It is absolutely certain that these managers either do not know anything about music at all, or they have not the slightest conception as to what the public really likes.

Sixty thousand admissions are sold during the course of a season of symphony concerts. Nine thousand people attend symphony concerts at the Civic Auditorium. Therefore about thirty thousand different people enjoy symphony concerts in San Francisco. About fifty per cent more enjoy opera. Now practically everyone of these thirty or forty thousand music lovers are also motion picture patrons. Will the managers of these photoplay theatres tell us why the wishes of these forty or fifty thousand people should be ignored? San Francisco has about two thousand music teachers who in turn teach twenty thousand pupils. Then there are public school music teachers and various music schools. There are music clubs and other organizations, all of which love good music. There are at least another twenty-five or thirty thousand people who love good music and who do not attend symphony concerts and opera regularly, but who do attend photoplay theatres. Will the managers of moving picture houses tell us why they should not cater to these thousands of people?

When we tell some of the managers this they say: "Listen to Ben Black and his band and see how people applaud." Well, we did this several times. **THE PEOPLE DO NOT APPLAUD THE BAND NOR THE MUSIC.** They applaud the singers. There are a very few people distributed in the house with large hands and ears who make a lot of noise, but when we looked around us and tried to see where this noise came from we **KNEW IT DID NOT COME FROM THE MAJORITY OF THE AUDIENCE**, although it sounded loud. Upon further investigation, we find that there are cheap music publishing houses that get out cheap music and have them played by cheap orchestras and cheap musicians and hire cheap fellows with big hands and

big ears to applaud so that it appears as if the public wanted such music. Of all the "bunk" that ever came to our attention this "plugging" for rotten music is the worst that we ever came across, and we are surprised that managers of intelligence fall for such miserable practices.

We have yet to attend a photoplay theatre employing an excellent orchestra which plays standard music the patrons of which did not thoroughly enjoy the selections and express their delight by means of spontaneous and prolonged applause. As we stated before, the Exposition Auditorium is crowded with nine and ten thousand people every time a symphony concert is given there. **LET SOME OF THE MOVING PICTURE MANAGERS ENGAGE THE AUDITORIUM AND PUT A JAZZ ORCHESTRA THERE**, charge the same prices as the symphony, and see how many people would attend. The truth of the matter is that jazz music does not attract anyone to a motion picture theatre. It is the picture and other features. Any good orchestra playing good music would draw exactly as many people, if not more. We except, of course, Paul Ash and his players because they present novelties of a vaudeville character which change every week and are most entertaining and are cleverly done. But ordinarily, an excellent orchestra of say thirty men at least, under the direction of a capable conductor, playing the best of music, will attract the most people every time. Good music is liked by everybody except a few who do not like music at all. Well, we have our opinion of people who do not like good music.

We understand that one or two motion picture managers protest to the Supervisors about giving symphony concerts in the Auditorium. Have you ever heard of such gall? They do not give the public any good music, and then they do not want anyone else to do so. There is no competition between the City of San Francisco's symphony concerts and the moving picture houses. The symphony concerts are given once a month and five times during a season. Motion picture theatres are open every day in the year from eleven in the morning till eleven at night. If the motion picture theatres want to get the thousands of music loving people all they have to do is to give such concerts as are given at the Exposition Auditorium and then the symphony concerts would become "Feeders" for the motion picture theatres. Certainly some managers have no thought of anyone but themselves and how much money they can squeeze out of the public's pockets. But when the public has a chance to hear the best of music at prices within everybody's reach, then they are jealous, because the public gets just a little more than its money's worth. It's enough to make anyone sick.

If the musicians and music lovers of San Francisco would like to have us fight their battle in this matter of cheap music at motion picture theatres we would like them to help us. If every music teacher, music student, professional musician and indeed everybody associated either directly or indirectly with music, including subscribers and guarantors of symphony concerts and opera, concert goers and other similarly interested will absolutely refuse from applauding music they do not like and enthusiastically applaud good music and if they induce all their friends to do the same, we believe that sooner or later **NOT ONE JAZZ NUMBER OR CHEAP MUSIC WILL RECEIVE RECOGNITION** except by hired claqueurs. This cannot be accomplished all at once, for many people will unconsciously applaud when others start them, but a persistent campaign of silence will gradually grow to unbelievable dimensions. Anyhow, get started. Let no one applaud a jazz number or cheap music, and applaud heartily, every good number no matter whether you have any friends in the orchestra or not. The musicians themselves are opposed to this idiotic display of musical worthlessness.

Mme. Rose Florence, the successful and very accomplished California mezzo-soprano, who has conquered for herself artistic laurels at home and abroad, was guest of honor at a musical tea given at the home of Mrs. Lorraine Stehober in St. Francis Wood on Saturday, January 27th. A large number of invited guests were present and a delightful musical program was rendered.

BY WAY OF RECIPROCITY

Teachers and students contemplating moving from the Northern part of California to the southern part, and who believe that the Pacific Coast Musical Review has been working in the best interests of the musical profession, will be able to repay us for any obligation they might consider themselves under on account of having benefited through the policy of this paper, by patronizing the teachers and music houses that advertise in its columns. We can assure them that they will make no mistake, inasmuch as only leading music houses and teachers are represented in our advertising columns. In our Los Angeles department on pages 8 and 9 will be found the names of firms and musicians whom our readers will make no mistake to patronize.

ALFRED METZGER.

Miss Marjorie Moss, a very talented and accomplished young piano student of Miss Ruth Viola Davis, as already set forth in a previous issue of this paper, has been greeted with much enthusiasm at a number of private and public musical functions in and about San Francisco. Each of her appearances has added to the number of her admiring friends. Her charming personality, artistic instinct and natural gifts coupled with the fine training she has received from her teacher, cause her to be greeted with much pleasure every time she appears upon a program.

Frank Moss, gave an exceptionally fine piano recital at the College of the Holy Names, Lake Merritt, Oakland, on Friday evening, January 26th. He was enthusiastically received and deserved the unstinted applause of a most appreciative audience, which he received for the following thoroughly artistic interpretations: Chromatic Fantasia and Fugue (Bach); Etudes Symphoniques, Op. 13 (Schumann); Sonata (Charles T. Griffes); Toccato (Dohnanyi); Concert Etude (MacFadden); Minstrels (Debussy); Allegro di Cuiertoro (Granados).

Miss Blanche Hamilton Fox, mezzo soprano, and Henrik Gjerdrum, tenorist, gave a joint recital before the Mill Valley Musical Club on Tuesday evening, January 16th. A very large audience was in attendance and both artists were thoroughly appreciated. Miss Fox had to respond to a number of encores after each group and Mr. Gjerdrum was recalled twice after his excellently interpreted piano solos. The program was a well selected one and contained compositions by Saint-Saens, Tosti, Fildowski, Beethoven, Chopin, Merikanto, Grieg, Kursteiner, Manuey, Cadman, Mrs. Beach and Bizet.

Georgia Kober, the distinguished American pianist, has returned from Los Angeles where she filled a number of successful concert engagements. In Los Angeles, she played at the home of Mrs. I. N. Brown, 2519 Fifth Avenue, where a select audience of professionals and leading society people admired her artistry. She also played in Pomona before the Ebell Club and scored a brilliant artistic triumph. Miss Kober has a beautiful studio in Palo Alto where she has been teaching a master class of prospective artists ever since her arrival here from Chicago. She comes to San Francisco twice a week to teach and is at her studio, 545 Sutter Street, every Wednesday and Thursday.

Miss Ruth Hanan, an excellent vocal artist, pupil of Mrs. A. F. Bridge, scored a well merited success at the most recent of the Granada Theatre Discovery concerts as will be noted in the review of the event by the editor which appears upon another page of this issue.

The Adiliani Club of the San Francisco Conservatory of Music entertained the friends and patrons of the school at a reception on Friday evening, February 2nd. The following program was given as part of the evening's entertainment: Sonata (Scarlatti), Ruth Cook; Song, Don Giovanni, (Mozart) Virginia Parsons; Erotik (Grieg), Minuette (Schubert), Preston Ames; Violin—Kol Nidrei (Bruch), Abraham Weiss; Song—Don Giovanni, (Mozart), Amillo Gavilan; Flute—Fantasie, (deMesserman), Melva Farwell; Duet—Don Giovanni, (Mozart), Virginia Parsons, Amillo Gavilan; G Minor Prelude, (Rachmaninoff), Herbert Jaffe.

Ada Clement, pianist and Artur Argiewicz, violinist, assisted by Rena Lazelle, soprano, will give the following program at the San Francisco Conservatory of Music on Monday evening, February 12th, 8:15 o'clock: Sonata (Faure); songs (a) At Night (Rachmaninoff), (b) The Novice (Stravinsky), (c) St. John's Day (Granados), (d) Nicolette (Ravel), (e) Ponte Vecchio, Florence (Watts), (f) Psalm 114 (Bloch), Sonata in A minor (Schumann).

Leon Strachan, the unusually popular and exceedingly able conductor of the New Fillmore Theatre Orchestra, has selected a specially attractive musical program for the beginning of next week. Among the features on this program will be the famous Kammerlei Ostrow Overture by Rubenstein which he will play during his musical program on Monday, Tuesday and Wednesday. Mr. Strachan is now practically the only orchestra leader at the San Francisco motion picture theatres, whose artistic proficiency has created for himself a large following, and judging from the enthusiasm he arouses and the excellence of his orchestra, he is at present giving the best concert programs in San Francisco at the moving picture houses.

HERBERT GOULD IN RECITAL

By John Whitcomb Nash

The Music Lovers Concerts under the management of Ida G. Scott should be a weekly affair running clear through the season. It may not be possible to get artists of the caliber of Richard Gould to fill so many dates, but the intermittent presentation system is not conducive to large audiences unless artists with tremendous publicity from the East are to be presented. Weekly concerts definitely catering to music students and music lovers might readily be made popular, especially if American artists only be presented. Music students and music lovers are not seeking the sensational and the bizarre as a general rule, and cannot be classed with that large mass of the public who prefer and seek the unusual. In Herbert Gould we find an artist of the sincere type whose work bespeaks conscientious preparation and a fine appreciation of the purpose of his art. The possessor of a true basso cantante of full range and sonorous quality, he uses his voice with great intelligence, and with admirable reserve. On only two occasions did he reveal his true pianissimi upon his highest tones, and then they were used with such exquisite delicacy that they left one hoping for more.

We have so many people telling us they are great artists who have learned some such trick of the voice and use it until it sickens one, and when the voice becomes a medium for display rather than expression, then art is misunderstood and violated. Herbert Gould is particularly free from mannerisms, and in presenting himself to his audience one feels instinctively that he

LAST AUDITORIUM CONCERT

For the fifth and last popular concert of the San Francisco Symphony Orchestra, to take place at the Exposition Auditorium on Saturday evening, March 3, Efrem Zimbalist will be the guest artist.

The art of violin playing has no finer exponent than this young American by adoption and a Russian by birth. Zimbalist is one of those extraordinary artists which the studio of the venerable Leopold Auer has given to the world, and his name has been a familiar one to the American public for the last ten years, since his first appearance in this country, and it can safely be said that no artist of his time has won for himself a higher esteem in America among musicians and the general public alike. From the beginning he has been recognized as a man who stands for only the highest ideals of his art and his profession, and this fine sincerity of purpose is always evident in his performances.

Gifted technically beyond most men and the possessor of a tone that is rarely beautiful, Zimbalist will be heard at his best in the Mendelssohn Concerto, with Conductor Alfred Hertz and his orchestra, as well as in Saint-Saens' Havanaise and the Ysaye arrangement of the Valse Caprice, by Saint-Saens. The final program, which is now in course of preparation, will be one worthy to close such a successful season as has been given under the direction of the Auditorium Committee of the Board of Supervisors. The price of seats will remain at the customary low figures and reservations may now be made at Sherman, Clay and Company's.

MOISEVITCH SOLOIST AT SYMPHONY

The concert to be given by the San Francisco Symphony Orchestra tomorrow afternoon in the Curran Theatre under the direction of Alfred Hertz, will offer music-lovers the last opportunity this season to hear Benno Moisevitch, the sensational Russian pianist, who will appear as soloist with the orchestra. Ever since his first appearance in San Francisco two seasons ago when Moisevitch performed with the orchestra in the auditorium, symphony patrons have been requesting an opportunity to hear him at one of the regular Curran Theatre concerts, and a general box office rush has followed the announcement of his appearance this week. The solo number will be the melodious Grieg A Minor Concerto, a work in which the pianist's artistic equipment will be admirably revealed.

For the strictly orchestral portion of tomorrow's programme Conductor Hertz will present the Schubert C Major Symphony, "Fragments of the Apocalypse," one of the later works of Liadow, and a new composition by Albert Elkus, the prominent San Francisco composer and teacher, which goes under the title "A Rondo on a Merry Folk Tune." Both of the two last named compositions will be given for the first time in this city at this week's pair of concerts, Elkus number being performed for the first time anywhere.

The Beethoven programme, which featured Louis Persinger as soloist, and which was previously announced for this week, will be given at the following pair of concerts, February 23 and 25.

For the popular concert to be given a week from tomorrow afternoon in the Curran, the programme will, as usual, consist of well-known popular numbers, prominent among which are the andante movement from Beethoven's Fifth Symphony, Liszt's thrilling symphonic poem "The Preludes" and the spirited "Spanish Caprice" of Rimsky-Korsakow. Shorter items scheduled for this programme are the "Don Juan" Overture of Mozart, the Dance of the Hours from Ponchielli's "La Gioconda," the Minuet from Brahms' D Major Serenade, the Jarmfelt Prelude and Pierre's dainty Serenade.

The San Francisco Conservatory of Music (Ada Clement Music School) can offer exceptional opportunities just now to young pianists who desire to train as teachers. The demand for practice teachers is so great that pianists who would like to take the Normal Course for Teachers can be given practice pupils at once and earn enough to pay for their course. For full information phone the school, Fillmore 898.



NANA BRYANT

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has a message in which he himself believes and as the program progresses this proves to be so, for he sings with much understanding and knows how to relax into the spirit of the moment, thus avoiding the all-too-common error of forcing a condition. He gains his effects legitimately without force or affectation. The one untoward fact about his work is a lack of distinctiveness in utterance; not a mumbling or carelessness, but rather a failure to co-ordinate tone and articulation.

Mr. Gould shows to the best advantage in the classic school, and while the program was well chosen as to balance, certain songs failed to reach; apparently more because they were not written in the style which suits him best. However, there were telling moments in every number, and, perhaps, these apparent weaknesses regarded from the point of view of contrast serve to emphasize the good points of the program. Frank Moss in his usual finished manner played the accompaniments, and added much to the enjoyment of the program.

The Pacific Musical Society announces two very interesting programs for February. The first of these will consist of a Valentine Program by members of the Junior Auxiliary to be given this (Saturday) afternoon, February 10th, in the ballroom of the Fairmont Hotel. Miss Lulu J. Blumberg, chairman of the Junior auxiliary, will be the hostess and a specially attractive list of numbers has been prepared for this occasion. The second February event will be the Thirtieth Anniversary Program and will take place at the Fairmont Hotel on Friday evening, February 23rd. The program will be entitled "An Evening of Musical Review" and will be presented by the following artists: Mesdames J. F. Gurley, Charles Cross, Philip V. Hein, H. C. Bathelston; Misses Josephine Holub, Margaret Avery, Isabelle Arndt, Melva Farwell, Sallie Penfield, Edna Horan; Abraham Levin. Accompanists: Mesdames David Hirshler, Abraham Levin, G. E. Farwell and Miss Hazel Nichols. All members of the society will act as hostesses.

Manager Selby C. Oppenheimer announces with special pride, that he has been able to engage that splendid American tenor, Edward Johnson for a special California recital tour to take place during March. This superb artist has been more successful in both concert and opera than perhaps any other American. Johnson, who a decade ago, was creating much comment by his rapid rise, suddenly left America and under the name of Eduard di Giovanni spent ten years in Italy, during which time he took his place as a great favorite in the land of great singers, and established himself as one of the world's foremost operatic stars. San Franciscans will best remember Johnson for his unprecedented feat of singing five leading tenor roles in one week during the Chicago Opera season here last season. Johnson will make his San Francisco recital debut at the Arcadia Pavilion in mid-March, the exact date to be announced next week.

6th Discovery Concerts!

Every Sunday morning at 12:30

P. M. these Discovery Concerts

are given at the Granada and California Theatres.



Patrons are invited to remain for the picture program.

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CURRAN THEATRE

C Major Symphony.....Schnitt
Fragments of the Apocalypse.....Lidow
Rondo on a Merry Folk Tune.....Albert Elkus
A Minor Piano Concerto.....Grieg

HAZEL JOHNSON

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ASHLEY PETTIS

Excerpts from the N. Y. Press: December 12, 1922 Aeolian Hall Recital
December 11, 1922

Showed a Sincere Feeling for Beauty *New York Times*

Produces an Excellent Tone *New York Telegram*

Piano Recital of Merit *New York Tribune*

This young artist possesses true feeling and the gift of imagination. He is more of an interpreter than many of his fellow artists.—Frank H. Warren, *New York World*.

Played the Scherzo, opus 31, with supple tempi and consequent poetry. His tone has mellow, musical quality. Genuine musical promise seems to lie in his fingers.—Henry T. Finck, *Post*.

His finger technic fluent and clear and his performance generally imbued with musicianly taste and understanding. On the whole he made a very favorable impression.—W. J. Henderson, *Herald*.

Throughout his technique was smooth and often brilliant. On the whole it was a very creditable performance.—N. Y. *Herald*.

Deserving of encouragement for he has feeling and temperament which have been so woefully lacking in the majority of young artists. His touch was soft and almost tender.—Katherine Spaeth, *Mail*.

Mr. Pettis has the ability to draw a colorful and varied tone from the instrument, his finger technic served him well.—*Journal*.

His technique in general seems equal to all ordinary demands. His pedaling, too, has clearness and he has a good control of dynamic nuances.—*Brooklyn Daily Eagle*.



Throughout this music Mr. Pettis disclosed his accustomed dexterity. A certain whimsical taste in phrasing. Definite ideas of perspective his happiest asset.—*Sun*.

Musical Courier has the following to say (in part) in issue of Dec. 21 of this recital:

He was more inspired in playing them (Davidsbundlertanze) than Schumann was when he wrote them. Chopin under his expressive touch, became a thing of beauty such as only Chopin at his best can become in the hands of a player who finds himself fully in sympathy with him. It was especially so in the scherzo, which was played with a very gratifying wealth of interpretative and poetic imagination and truly beautiful tone color, touch as well as pedal mastery. The net result of this recital would seem to be the affirmation of the opinion already ventured, that Mr. Pettis is one of the coming men.

Ashley Pettis derived another marked artistic success from his piano recital at Aeolian Hall yesterday afternoon when a fine audience displayed its delight and approval of his brief but impressive program. In Schumann's "Davidsbundlertanze" he accomplished the eighteen movements with a capital display of a remarkable technique, a curiously happy combination of tenderness and power and an unerring sense of rhythm. A Chopin Nocturne (No. 1) and a Scherzo (opus 31) showed the thoughtful scholarship of the artist. His own composition "Mirror" had a very fine flare of fancy and originality and he completed his excellent matinee with Antonio de Grassi's Rhapsodic Prelude, which he played by request and Cesar Franck's Prelude Chorale and Fugue.—John H. Rafferty, *Telegraph*.

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STEINWAY PIANO

DUO-ART RECORDS

SECOND WEEK OF THE BAD MAN AT ALCAZAR

Holbrook Blinn's tremendous success in his home town with "The Bad Man," Porter Emerson Brown's satirical comedy, was so emphatic that it almost goes without saying that the Alcazar will continue it for the present. It will again be the attraction for one more week, beginning with the matinee on Sunday.

Blinn's return to San Francisco has been received with such universal enthusiasm by his audiences at the Alcazar that there can be no question as to the merit of his latest vehicle.

In "The Bad Man" Blinn reaches the pinnacle of his stage career. He puts into the title role all of the finesse and clever stage business that comes by years of experience. He actually lives the part of Pancho Lopez, the Mexican chieftain, and the comedy which he originates is of the bright scintillating sort that can not but appeal to his audience.

As a second comedian, and certainly a great addition to the company, Charles Sellon scores a distinct triumph. He is very funny, and the fact that he took the same role in the original New York production adds to the metropolitan flavor.

As for the support, Blinn himself has said that it is better than that accorded him on Broadway. Nana Bryant is much more talented than the average leading



MISS MARJORIE MOSS

An Exceedingly Talented and Successful Young Pianist Student, Pupil of Miss Ruth Davis, Who Has Appeared in Public on Many Occasions Recently

woman and the other members of the Wilkes Company are artists in their particular specialties.

The staging is sumptuous in the extreme and the production is a credit to the actors, the managers of the theater and San Francisco itself.

MR. NASH EXPLAINS HIS VOCAL "METHOD"

San Francisco, Cal., Feb. 7, 1923.

My dear Mr. Metzger,
Pacific Coast Musical Review,
San Francisco.

My dear Mr. Metzger:

I am repeatedly asked what "method" I teach. I am herewith making a declaration which may, or may not, interest the vocal profession. Personally, I should like to have a similar expression from others, and I believe that it might do a great deal of good if you would invite such expression to be published in your paper.

I have a notice posted in my reception room which reads:

"The method of vocal culture practised in these studios is:

"(1) The discovery and identification of the Fundamental Tone peculiar to the individual.

"(2) The development of this tone by equalizing all possible vowel shapes throughout the entire range without throat adjustment, pressure or vibration, thus producing the ONE POSITION SCALE.

"(3) The application of this one position scale to the song literature of the particular type of voice possessed by the student. This, in its entirety, embraces all the various resonances and emotional colorings the voice is called upon to produce in artistic singing."

Very cordially yours,
JOHN WHITCOMB NASH.

Jacques Thibaud and Alfred Cortot, French violinist and pianist par excellence will join forces in a rare treat promised local music lovers for the Sunday afternoons of March 25th and April 1st, when Manager Selby C. Oppenheimer will bring these two great musicians together for special concerts here. They will appear in superb programs at the Arcadia Pavilion.

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PUBLIC TICKET SALE BEGINS MONDAY MORNING, FEB. 10, at Sherman, Clay and Co.'s

COMING—Edward Johnson, Tenor Metropolitan Opera Company, in a Single Recital of Songs and Operatic Arias

EFFECTIVE VOCAL RECITAL

Music lovers of San Francisco and many from across the bay were thrilled by the recital program given by Mrs. Wilson-Jones at the Fairmont Hotel recently under the direction of Madame Stella Raymond-Vought. The ballroom was crowded with those eager to hear Mrs. Wilson-Jones, who comes to San Francisco highly recommended. Her voice is acclaimed for unusual range and rare taste of artistry and fine effects. Her excellent enunciation and delightful personality made this gifted singer a joy to those who were fortunate in hearing her recital. A fine contrast of quality was displayed in two entirely different types of songs, namely, the Solvejg's Song (Grieg) calling for light lyric quality, and the Erl King (Schubert) calling forth dramatic singing. She was equally at ease with all her numbers and amply proved herself a splendid artist. Her closing encore song was one of her own compositions in which she wished God-speed to her audience, and it was a fitting close. Walter Frank Wenzel most ably sustained the singer with his finished accompaniments. Adding greatly to the evening's pleasure were the piano solos played by Mr. Wenzel.

SECOND STUDENTS CHAMBER CONCERT

The second of this season's series of Students Chamber Concerts, under the direction of John C. Manning, director of the Manning School of Music, will take place at the Scottish Rite Auditorium on Thursday evening, February 15th. This affair should be of special interest to all music lovers for the attraction on this occasion will be the Chamber Music Society of San Francisco and the program has been selected with a view to delight as well as educate anyone eager to listen to the best form of music interpreted in an absolutely authoritative manner.

The personnel of the Chamber Music Society includes Louis Persinger, first violin; Louis Ford, second violin; Walter Ferner, violoncello; Nathan Firestone, viola, and Elias Hecht, flute. The assisting artist will be John C. Manning, who, together with the society, will play the Dvorak Quintet op. 81 for piano and strings. The rest of the program will include: Quartet in D major for flute and strings (Mozart), and Quartet F major for strings (Ravel). It would be difficult to find a chamber music program more representative and better adapted to the taste of serious music lovers, as well as students.

Cantor Rueben R. Rinder of Temple Emanu-El is doing excellent work in behalf of choral music in San Francisco. His choir is one of the best in the city and in addition to his numerous religious services he occasionally presents an oratorio in a manner worthy of the highest praise. On Friday evening, January 5th, Mr. Rinder gave his second annual Music Festival, consisting of an excellent interpretation of Mendelssohn's Oratorio Elijah. A chorus of sixty splendid voices, a well selected orchestra of representative musicians, soloists, including some of the best artists residing here, Wallace A. Sabin, organist, and Edgar Thorpe, piano accompanist, included a personnel of unquestionable artistic qualifications. An audience that completely crowded Temple Emanu-El enjoyed the performance, which was given by the following well-known artists: Characters represented—Elijah, bass, Mr. Henry L. Perry; Obadiab, tenor, Mr. Hugh Williams; Widow, soprano, Miss Helen C. Heath; Israelitish Woman, soprano, Mrs. Zilpha R. Jenkins; Angel, alto, Mrs. Ruth W. Anderson; Youth, soprano, Miss Zelia Vaisade; Ahab, tenor, Mr. Robert Battison; Trio—The Angels, Miss Zelia Vaisade, Miss Edna Leopold, Mrs. R. W. Anderson; Chorus—The People of Israel—Sopranos—Mrs. A. S. Adler, Mrs. F. B. Chaffins, Miss Malvina H. Cohn, Mrs. L. Etting, Miss Ruth Elster, Miss Jeanette Grossman, Miss Helen C. Heath, Mrs. Z. R. Jenkins, Mrs. Melville Kaufmann, Mrs. L. A. Larsen, Miss Edna Leopold, Miss Mildred Mattie, Mrs. M. C. Meyer, Mrs. M. Spiegel, Mrs. Charles Segal, Miss Julia Silverman, Miss D. Tauber, Miss Adelle Ulman, Miss Zelia Vaisade,

STANISLAS BEM

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EMMET RIXFORD SARGEANT

Violoncellist

IN RECITAL

FRIDAY EVENING, FEB. 23rd, 1923

8:15 P. M.

Italian Ballroom, St. Francis Hotel

PROGRAM

- 1.—Concerto.....Edouard Lalo
2. Sonata C Major.....J. S. Bach
3. (a) Bee.....Schubert
- (b) Romance sans Paroles.....D. van Goens
- (c) Elfentanz.....D. Popper
4. Variations on a Theme rococo.....P. Tschaiowsky

Tickets \$1.00 On sale at Sherman, Clay & Co.

Miss Helen Wolf. Altos—Mrs. M. Anderson, Mrs. Annear, Mrs. Ruth W. Anderson, Miss Helen Baum, Mrs. M. S. Brown, Miss Ruth Cendral, Mrs. Frank Sculley, Miss Alice Justin, Mrs. L. Lazarus, Miss Juliet Levy, Mrs. L. L. Laramore, Mrs. Hugh McCurrie, Mrs. M. Mendle, Mrs. Prentiss, Mrs. Stanley Rypens, Mrs. N. Sachs, Mrs. J. Simon, Miss Leah Sharry, Mrs. E. Weisbaum. Tenors—Mr. R. Battison, Mr. Arthur Mesmer, Mr. M. S. Parker, Mr. J. Strauss, Mr. Robert E. Saxe, Mr. Unger, Dr. Henry Wicklich, Mr. H. Williams. Basses—Mr. R. S. Davis, Mr. Gruninger, Mr. George H. Hooke, Mr. Lester Powers, Mr. Harlan McCoy, Mr. Hugh McCurrie, Mr. H. F. Perry, Mr. Frank Pigone, Mr. P. H. Ward. Organist—Mr. Wallace A. Sabin; Mr. Edgar Thorpe at the piano. Orchestra—Mr. Emilio Meriz, Mr. Orley See, first violin; Mr. Jerome Simon, Mr. R. Ruiz, second violin; Mr. M. Villalpando, cello; Mr. Louis Newbauer, flute; Mr. M. Zaninni, clarinet; Mr. S. Greene, bass.



IRVING KRICK

A Brilliant Young Pianist of the Bay Region Who Secured a Success at the Discovery Concert of the Granada Theatre Last Sunday Noon



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SUNDAY NOON DISCOVERY CONCERTS

The Discovery Concerts recently inaugurated by the Granada and California Theatres are rapidly gaining in popularity. The writer attended the concert at the Granada Theatre last Sunday and found the audience very responsive to the artistic efforts of the young artists presented by the management. August Johnson, baritone, sang Romance Simon Boccanegra by Verdi and Until by Anderson, with a mellow, flexible voice and with quite a fine sense of musical proportions. Irving Krick, a young pianist and at present a pupil of Frederick Maurer played Prædium op. 1 (MacDowell), and Rhapsodie Hongroise No. 6 (Liszt) with facile technical execution, negotiating the runs and chromatic scales with a fluency quite astonishing in one

so youthful. He also showed considerable judgment in tone coloring during the interpretation of these MacDowell compositions. Miss Ruth Hanan, soprano, a very clever young vocal student of Mrs. A. F. Bridge, sang with resonant and charming voice Musetta Waltz by Puccini and The Star by Rogers. Her singing was heartily applauded by the audience who enjoyed her numbers thoroughly. Frances Weiner, violinist, proved to be quite a little prodigy on the violin. She played Gypsy Airs (Sarasate), Serenade (Drigo) with a big tone of unusual volume considering her age and a technique that proved her thoroughly adapted to the artistic phase of violinistic skill. She created somewhat of a sensation. Oliver Wallace gave a thoroughly musicianly interpretation of Halvestad's Swedish Wedding March, while Paul Ash again gained laurels by his ingenious arrangement of a Chinese musical act.



EMMET RIXFORD SARGEANT
A Brilliant and Well Prepared Young Cellist Pupil of Stanislas Bem.
Who Will Give a Concert in the Italian Room of the St. Francis Hotel on Friday Evening, February 23rd.

EMMET R. SARGEANT RECITAL

Emmet Rixford Sargeant, a cellist pupil of Stanislas Bem, and a young artist of exceptional qualities, will make his debut before the San Francisco musical public in the Italian Room of the St. Francis Hotel on Friday evening, February 23rd. As will be seen upon another page of this paper an unusually attractive and interesting program has been compiled for this occasion, giving the young artist every opportunity to display his technical and musical accomplishments. Mr. Bem is such an excellent artist and teacher that it should be a pleasure to hear a young student so well and carefully trained under his supervision. It is safe to assert that the concert will be one of the most delightful of the season.

In addition to Mrs. Wilson, the new president, are: Mrs. Lillian Birmingham, vice-president; Miss Augusta Gillespie, secretary, and Mrs. Evelyn S. Ware, treasurer.

Interesting addresses were made by John C. Manning, Ray C. B. Brown, Miss Cora Winchell, Miss Mary Alverta Morse, Mrs. Lillian Birmingham, Mrs. Alvina Heuer Wilson, J. E. Birmingham, Alfred Metzger, Miss Augusta Gillespie, and others whose names we do not recall at this time. Miss Estelle Carpenter, superintendent of music of the public schools, directed those assembled in songs of a popular nature succeeding in making everyone sing. It was a very successful affair, and we shall have more to say presently about the plans of the Music Teachers' Association.

MUSIC TEACHERS BANQUET

The Music Teachers' Association of San Francisco gave its annual banquet at Hotel Whitcomb on Wednesday evening, January 31st. A large attendance of representative teachers and invited guests were present to listen to excellent addresses by the outgoing and incoming officers. The dinner was in certain respects given in honor of the retiring president Frank Carroll Giffen who devoted so much of his time and energy to the cause. Both he and the new president, Mrs. Alvina Heuer Wilson, addressed those present on important problems and during the course of the evening Mr. Giffen was presented with a beautiful pair of diamond-studded platinum cuff links. The other officers, in

MUSICIAN'S CLUB LUNCHEON

The Musician's Club of San Francisco will give a luncheon in honor of Benno Moiseiwitsch at its club headquarters this (Saturday) noon, and quite a number of members have declared their intention of being present. The Musician's Club also gave its February dinner last Saturday at which many of the members were present.

Mr. Harriner of New York spoke very interestingly of his experiences on a transport during the war, which inspired Redfern Mason to tell the members something about his war experiences in France. It was one of the most pleasant evenings the club has enjoyed. The Wednesday luncheons are becoming more popular and members who do not attend are surely missing some pleasant hours.

The Week's Music Events in Los Angeles

BY SHERMAN DANBY

To more truly meet the music needs of the southwest, the University of Southern California has recently announced that their development campaign for \$10,000,000 soon to be staged here, includes a large item for the erection and equipping of a conservatory of music. The School of Music of the University has already done much valuable work in training talented local musicians in their younger years, and is planning to continue a high standard of work, and to enlarge the possibilities of authoritative study.

In spite of pitifully inadequate facilities, the school here has grown over 600 per cent in the past six years. Its faculty has enlarged to meet the demands of the increased enrollment. The projected conservatory will be the last word in music training equipment, according to the instructors who are assisting in the preliminary plans.

The work of resident artists is to be encouraged, Dean W. F. Skeele of the music school has declared. The recital halls, study rooms, and music library will be thrown open to the use of local musicians. The possession of an auditorium seating 3000 persons guarantees to the students the possibility of hearing great artists who visit the city, since the seating capacity is adequate to insure the raising of the necessary expenses.

The conservatory is so crowded at present that some of the music work has been transferred to the college of Liberal Arts because of lack of class room space. High praise of the University School of Music and a prophecy of a great future were voiced recently by L. E. Behymer, of the Philharmonic auditorium. Mr. Behymer pointed out the excellence of the work now being done, and declared Los Angeles to be the proper site for a great conservatory of music, adding that the University of Southern California has already established its right to foster such an institution. In part, Mr. Behymer said:

"The expenditure of \$200,000 for a conservatory of music at the University of Southern California would mean that that institution would be the only one on the coast entitled to the name. It would mean the provision of an adequate musical library and of classrooms and there is nothing like that on the coast today. I am not criticising the existing conservatories when I say this. They are all good and have a part in the increase of musical appreciation. But their scope is limited. We need a conservatory of larger scope where students of the western interior may come and find teachers of authority, lecturers of ability and suitable instruments for practice and personal improvement."

"The University of Southern California is the logical educational institution on our coast to carry out such a pretentious plan. The climatic conditions, the physical and geographic conditions all tend in that direction. The fact that Schumann, Heink and others have degrees of Bachelor of Music from this University insures the foundation for a roster of instructors amply able to carry out the curriculum laid down or selected. Added to this is the tremendous advantage of having allied arts, such as the drama and the languages in the same institution."

L. A. KINEMA THEATRE FOR GOOD MUSIC

Constantine Romanoff Bakaleinikoff has been engaged by the Kinema Theatre to direct the orchestra and score the picture, *Oliver Twist* in which Sol Lesser is presenting Jackie Coogan to picture lovers of this city, beginning February 10th. Bakaleinikoff, though celebrated as composer and conductor in his native land, Russia, is but little known here. He belongs to the new school of Russian composition and is a student of the Moscow Conservatory where he studied theory, instrumentation, orchestral direction, stagecraft, and cello. Following his graduation, Bakaleinikoff was engaged to direct Russian opera in Petrograd and Moscow and then at the head of the Moscow String Quartet he toured Europe and the Orient until the outbreak of the war brought him back to Russia as it did millions of other Russian boys, and as a consequence of the war fought his way through until Russia's participation ceased. He then reorganized the Moscow Quartet and returned to the Orient whence he sailed for New York.

Walter Henry Rothwell, director of the Los Angeles Symphony Orchestra, heard of Bakaleinikoff in New York and engaged him for a solo chair in the Los Angeles organization. Bakaleinikoff remained in Los Angeles but a few months, returning to New York in order to fill recital engagements previously booked. In Gotham he enjoyed the artistic and personal association of Jasha Heifetz and Eddie Brown, with whom he played many recitals. He then returned to Los Angeles where he had just resumed his orchestral career when he was stricken with a serious illness resulting, the doctor said, from the exposures and perils of his war work. Two months later, however, he has been restored to Mr. Bakaleinikoff completely and he enters his duties at the Kinema filled with enthusiasm and confidence.

While Bakaleinikoff is engaged by the Kinema Theatre primarily as a director, it is not unlikely that Kinema patrons will enjoy a taste of his virtuoso ability as a cellist.

Mr. Bakaleinikoff, though an aristocrat in the art of his own country, and a composer of acknowledged distinction, believes that American music will not be Russian in character any more than it will ultimately be German or French or Italian. "I like to think," says



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CONSTANTINE ROMANOFF BAKALEINIKOFF

A Noted Composer Conductor, Who Has Been Engaged as Musical Director of the Kinema Theatre in Los Angeles and Whose Genius Is Recognized by Prominent Musicians

Mr. Bakaleinikoff, "that the racial mixture here being evolved in America will effect and produce American art which will have within itself that cosmopolitan quality which characterizes its population, and as one who hopes to play a humble part in this development. I do not want to be known as a Russian any more, but as an American. And if I have any qualities of value in the art I love, I sincerely hope to manifest them at the Kinema not only as a director-celst, but as a composer. "Since the world of motion pictures is a soundless world, I believe that the normal development of pictures in this country means the normal development of music in all its worthy phases, from jazz to the classics, and from Beethoven to Irving Berlin. I do not believe there is such a thing as "highbrow" music. If it be "highbrow" it is not music, because music is the emotions; it is passion and bade and love, in the terms of tone. It is primitive—not intellectual. I anticipate with great pleasure my new relations with my own, my American brothers.

Bakaleinikoff comes of a celebrated Russian family, notable particularly in music. A sister, Madame Romanoff, is a prima donna soprano at La Scala, Milan, and it is Bakaleinikoff's ambition to bring her to this country in the near future.

Maurice Lawrence, well known in musical circles of San Francisco, is now directing the Rialto Theatre Orchestra, one of Sid Grauman's numerous enterprises. He is delighting his audiences with his fine selections of compositions and is making many friends because of his inherent musicianship and sincerity.

Theodora Pfafflin Balsebaugh gave the second musical soiree of the season at her home on the evening of January 18th. It was a brilliant affair from a musical as well as a social standpoint. The vocal numbers were furnished by Mrs. Joseph Campbell and her daughter

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Los Angeles Chamber Music Society

FRIDAY EVENING, FEBRUARY 16
GAMUT CLUB THEATRE

FANNY LOTT Soprano
VLADAMIR DRUCKER Trumpet

The Pacific Coast Musical Review has begun an intensive campaign to secure dignified recognition for resident artists in California. Do you want to see us successful in this campaign? If so, give us your whole-hearted support.



LOS ANGELES
CALIFORNIA
THEATRE

GREATER CONCERT ORCHESTRA

ELINOR, Conducting
50 MUSICIANS

Program for Week of February 11th

- (a) THE RIDE OF THE VALKYRIES—Wagner
 - (b) SERENADE—Drdla
 - (c) A PLANTATION RHAPSODY—Arranged by Mr. Elinor
- In Conjunction With the Goldwyn Release
POLA NEGRI
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(Miss Josephine), Mrs. L. B. Slosson, Miss Esther Burrows and Mrs. Balsbaugh. Mrs. E. H. Nicholas was the accompanist. Miss Lillian Weintraub gave three piano numbers. After the program a social hour was spent when refreshments were partaken of by fifty-five guests. A number of musicians of note were present and will appear at other affairs during the season.

Estelle Heartt-Dreyfus, one of California's foremost contraltos and concert artists is justly in great demand during this season. On February 25th, she has been engaged to sing for the Santa Barbara Community Art Orchestra as soloist. On March 2nd, she will be the soloist for the Los Angeles Chamber Music Society. On March 18th, she will sing with Los Angeles Philharmonic Orchestra in a special series of four popular concerts of All American programs including works of living American composers. Since the last named organizations are the highest musical institutions in Los Angeles, the high standing of Mrs. Dreyfus can therefore be readily understood.

Claire Forbes Crane, one of the foremost pianists residing in the Pacific West is meeting with unqualified success in Los Angeles both as an artist and a teacher. She is about to enter upon an extended tour which will bring her as far North as San Francisco. Mrs. Crane appeared during the early part of the season at the Fairmont Hotel before the University Arts Society and scored a brilliant success which was to all intents and purposes, as near a sensation as any artist has made in this city. She played a Beethoven Sonata and proved by her fine tone, her graceful touch, her impeccable technique and her deep and sincere musicianship, that she is an artist of the first rank. Pianists like Mrs. Crane should be constantly before the public, because they interpret the classics with authority and invest every composition with a certain element of sentiment that is educational in its appeal. We trust every music club will secure Mrs. Crane's services for next season.

Miss Janice Fredholt, lyric soprano, niece of Geo. J. Birkel of Los Angeles, had an opportunity to sing for Mme. Gadsdi during her visit on the Coast and received compliments from this distinguished artist for her excellent voice and sincerity of expression. Miss Fredholt is naturally musical and of artistic temperament. She is studying with Mrs. Namara, mother of the famous singer, and is gaining for herself a host of admirers not only because of her unquestionable musical qualifications, but also because of the charm of her personality.

Alexander Stewart, so well known for his excellent work in behalf of Community music is in Southern California in the interests of his duties and is meeting with fine success. He will return in time to take part in the first music week ever held in Alameda county and which promises to be such a brilliant success.

Mrs. J. J. Carter, the genial and positively inspiring patron of music, who was responsible for the financial success of the Hollywood Bowl concerts last year, is again making preparations for a summer season of music. No definite plans have as yet been announced but if Mrs. Carter has anything to do with it, it is safe to say that it will be first class, both from an artistic standpoint and from the difficult angle of the finances.

(EDITORIAL NOTE:—Although Sherman Danby, our Los Angeles representative, mailed this week's news letter on Monday, special delivery, it did not reach this office until Thursday afternoon, when the paper was ready to be printed. We therefore, are sorry to have to delay its publication until next week.)

PADEREWSKI TO PLAY HERE SOON

Paderewski will soon be here. What a joy to music lovers to contemplate their early opportunity of hearing the great Pole again at his beloved piano. Already one can hear on all sides the preparations being made for his reception in San Francisco, for Manager Selby C. Oppenheimer has announced that he will be here to play for us on Thursday night, March 8th, and that he will play in San Francisco's two-million dollar Auditorium where fully twelve thousand can be accommodated for the occasion. The return of Paderewski to the concert platform is a matter of congratulation for all true lovers of music. If he had decided to persist in his retirement the loss to music would have been very real.

Paderewski has been in retirement but five years, a short time in the span of life, but long with the concert public. Nothing like the ovation accorded him at his first appearance in New York had ever been known, and when that great audience in Carnegie Hall found that the new Paderewski was greater even than the Paderewski of the past, enthusiasm knew no bounds. Since that memorable day, it has been but a reiteration of such receptions. East and West, Paderewski has been hailed, crowds that would not fit into any established concert halls have fought for a place to hear him. But what concerns us most now is that he is to play here, and his program includes Mendelssohn's Variations Series, the Schumann Fantasia, the Beethoven sonata op. 57, Chopin's works, something by Liszt and other selections.

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Mozart.....Symphony No. 41 in C Major (Jupiter) (Kochel 551)
Giliere.....Symphonic Poem, Les Syrenes, Op. 33

INTERMISSION

Beethoven.....Concerto for Violin in D, Op. 61

EFREM ZIMBALIST

CHALIAPIN SINGS TOMORROW

One of the most important musical events in many years is scheduled for tomorrow afternoon when the great Chaliapin, the much heralded and loudly acclaimed Russian makes his one and only appearance in Northern California at the Exposition Auditorium in San Francisco. Much has been said and written about this unusual and unique artist. Critics have agreed that he is the possessor of the greatest voice of the age, they are further in accord, that no art quite equalling his has yet been manifested among contemporary artists. He is a rare combination of voice, temperament, art and personality. The latter as much as the former has gone far toward establishing the tremendous popularity of the man. For among the masses, he is beloved as well as by the peers of the old court of his country. Born to poverty, Chaliapin knows and understands his people, and is as much at home in the humble shack of the poor peasant as he was in the regal palace of his Czar.

Chaliapin looks back on a career that is sheer romance. A native of Kazan, he fought for his living amidst starvation, worked on a deck as stevedore, sang in small itinerant opera companies, and climbed step by step to operatic successes and concert triumphs. Chaliapin, equipped with an enormous repertoire, gives much of his art at every recital, but following an old custom, no set program is announced in advance. He sings as his spirit moves him and what is giving greatest pleasure to those who are listening. Word books with English translations are supplied to everyone in the hall thus making the recital completely enjoyable. Chaliapin will be assisted tomorrow by the two sterling Russian instrumentalists, Max Rabinovitch, pianist, and Nicholas Leveine, cellist. The concert will start at 2:45, and Manager Oppenheimer states that four ticket windows will be in operation to care for the crowds and that there will be seats for all who come.

HOFMANN'S ONLY CONCERT

Josef Hofmann, the celebrated pianist, whose only San Francisco recital this season is scheduled to be given at the Arcadia Pavilion on next Sunday afternoon, February 18th, is regarded everywhere as one of the sanest and most interesting musical personalities now facing the public. How he is regarded by the public generally is best expressed in the terse words of the eminent critic, Karleton Hackett of Chicago, who says: "Whenever people get together to talk piano, one or another of the masters is brought on the carpet for a certain stupendous feat or some particularly brilliant musical virtue, and then, invariably, the conversation drifts back to Josef Hofmann, as the one sure factor in the pianistic world. In him, there is apparent no artistic weakness. He is the finest figure in his particular field." From such an artist much is always expected, and much given.

Hofmann does not only interest the musical public, but his own confreres are free to admit that they gain by hearing him play. Few pianists while "on the road" deign to offer the great Hammer-Klavier Sonata of Beethoven. It is big and it is difficult, yet it is Hofmann who is merely an important sonata. He played it in New York and was lauded to the skies. He will also play it in San Francisco. Six of the lovely Chopin Etudes will also be given, the E major, C sharp minor, A flat major, C sharp minor (duet), G flat major (black keys) and the popular C minor (Revolution). Then will come a suite of his own called "Children's Corner" and his own etude for the left hand (C major). Finally, Liszt's Consolation in D flat major, and the Spanish Rhapsody.

Hofmann will play but once in San Francisco on his coming visit. He has usually remained long enough to play twice, but Hofmann today is so in demand everywhere so that flying trips across the continent have become necessary and Manager Selby C. Oppenheimer could secure but one recital this time, the only one Hofmann will play north of the Tehachapi.

FRANCES DWIGHT WOODBRIDGE IN RECITAL

Frances Dwight Woodbridge gave a delightful costume song recital at Hotel Richellu on Tuesday evening, January 30th. The ballroom and Art Gallery of the hotel was crowded with an enthusiastic and musical audience that followed with much enjoyment and interest an extensive program of children's songs. The event took place under the direction of Elmer M. Woodbury. Miss Woodbridge possesses a pleasing soprano voice which she employs with much taste and judgment. She is especially effective because of her distinct enunciation, her splendid dramatic instincts, her refined sense of humor and her realistic expression of varying sentiments.

This program of children's songs gave her an opportunity to appear in a number of picturesque costumes, from that of a school girl to that of a young Chinese maiden. She never failed to make a very attractive appearance and interpreted the song with conviction and naturalness. The complete program presented on this occasion was as follows: The Little Woman (Mother Goose Song), Two Frogs, (Howell), De San'tan's Song (McKinney), Dickory-Deek (Mother Goose Song), There are Fairies at the Bottom of Our Garden (Liza Lehman), The Chick-Go-Go (Clara Schaefer), If No One Ever Marries Me (Liza Lehman), The Night Wind (Farley), A Fairy Went a marketing (Goodhart), Jack and Jill (Elliot), The Owl (John Barnes Wells), Cradle Song 1915 (Kreisler), Elf and Fairy (Densmore), Piano Solos—Poupee Dalsante (Poltini), Spring Song (Mendelssohn), Golliwog's Cake Walk (Debussy), Walter Frank Wenzel; Chinese Mother Goose Rhymes (Golliwog).

Walter Frank Wenzel played the piano solos and accompaniments with fine artistic taste and skill.

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FLORENCE EASTON

The Alice Seckels Matinees at the Hotel St. Francis, which have become so important a part of the musical life of the transbay cities, will be resumed after their holiday inactivities on Monday afternoon, February 26th, when the artist is to be the popular American soprano, Florence Easton, whose place among the world's very great has long since been assured. It is rare indeed, that an American girl has been permitted to rise to such heights at the Metropolitan Opera House, but Florence Easton has been there accorded every



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honor and has been entrusted with the most important roles, star leads, and in fact, has become one of the Metropolitan's best Box-office Attractions.

She is one of the few great operatic stars who are superb in recital as well, and whose services are sought by every concert manager in the country. On her coming tour, which is under Selby C. Oppenheimer's management, Miss Easton will be assisted by the splendid pianist, Ralph Leopold, and her excellent program includes such rarely heard gems as Purcell's Nymphs and Shepherd's Secchi's When two that Love are Parted, Come sweet Morning, My Lovely Celia, etc., besides rare examples of Lieder from the collections of Brahms, Schumann, Eric Wolf, Richard Strauss, and in her German groups, Miss Easton comes with a Berlin success stamped on her work.

French works by Ravel, Chabrier, Hue, Faurdin, etc., and English songs by Henry Hadley, Rosalie Housman, a San Francisco girl, who is meeting with splendid success with her compositions, William Stickles, Gertrude Ross and others, and there will be the inevitable operatic arias, for what would an Easton program be without Un del Desi or the Jewel Song from Faust.

Miss Dorothea Mansfeldt, the exceedingly efficient young piano teacher and artist, has removed her studio to 207 Cherry Street, between Washington and Clay Streets. Miss Mansfeldt is one of the most active instructors in San Francisco and her occasional students' recitals never fail to introduce to their audiences well trained and intelligent young pianists.



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QUESTION COLUMN

Edited By Karl Rackle

1. What is the correct pronunciation of the word "pianist"?—T. I.

Pian-ist, first i like long e in we, a, short as in an, second i, short as in it, accent on the second syllable. The Oxford English Dictionary places the accent on the first syllable and Webster gives either accentuation as correct. But the great bulk of authority prefers the accent on the second syllable; and in the interest of uniformity of usage, always a desideratum, I should recommend the pronunciation accentuating the second syllable. I might say in this connection that there is much popular confusion between the words "pianist" and "pianiste." The former is English and common in gender. The latter, which is accented on the last syllable, is borrowed from French, and though of common gender in French, it is used only as a feminine noun in English. A pianiste is a lady who plays the piano. One of the male sex should not wittingly allow this term to be applied to himself.

2. Who wrote the opera "Lurline"?—G. H. William Vincent Wallace.

3. When two or more beats of a measure are rest, can one character be used to designate the rest?—C. L. It depends entirely on the circumstance. If the entire measure is rest, one character can always be used. Otherwise the natural divisions of the measure should be regarded. If a note occupies only part of a beat, the remainder should be filled by a rest or rests before the next beat is dealt with. For example, if you have only an eighth note at the beginning of a measure in four-four time, it would be proper to use a double-dotted half rest to complete the measure, even though the value of such a rest would be correct. You would first complete the first beat with an eighth rest, then the first half of the measure with a quarter rest, and finally complete the measure with a half rest. In triple time, if the first two beats are rest, a single character is used; but if the second and third beats are rest, two characters are always used.

4. Where can I find an instance of the use of 128th notes?—N. L.

In Beethoven's Sonata Pathétique, Op. 13, at the tenth measure.

5. What is the Phrygian Cadence?—J. H. A.

The progression from the minor triad on the fourth degree to the major triad on the fifth, in the minor mode. It is a form of half cadence in the minor mode.

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(Continued from Page 1, Col. 3)

Dance of the Blessed Spirits by Gluck and Delibes' Coppelia Suite completed the first part of the program, and furnished the audience plenty of cause for the enthusiasm it displayed.

Dukas' Scherzo the Sorcerer's Apprentice so excellently presented at a recent symphony concert again received the plaudits of the auditors, while Bach's Air for the G string and Wagner's Dreams added to the musical enjoyment of everybody. The concluding number of this fine program consisted of Wagner's Prelude to The Mastersingers, which was given with that fervor and depth of expression which Mr. Hertz so well understands how to obtain. It was in every respect a splendid program interpreted in masterly fashion, and both conductor and orchestra were entitled to the genuine ovation which the audience so readily bestowed.

Mary Carr Moore (Mrs. Arthur Duclos), has just returned from a most successful concert trip in the San Joaquin Valley. She sang six concerts in all, giving her Children's Program twice, three concerts of heavier songs and an illustrated lecture on Thais. Mrs. Duclos is booked for a tour through Oregon and Washington in March. An informal tea in honor of Mr. and Mrs. Phileas Goulet of New York will be given at the residence of Mrs. Duclos tomorrow (Sunday) on which occasion Marian Moore will make her debut. Mr. Goulet is a well known baritone of New York.

The San Francisco Musical Club announces two programs for the month of February, both of which are representative, both as to the compositions to be interpreted and the artists chosen for the occasions. The first of these took place on Thursday morning, February 1st, at the Palace Hotel, and the artists included: Mrs. Elsa Behlow Trautner, Mrs. Charles Mel, Miss Elizabeth Warden, Miss Mary Sherwood, assisted by Miss Daisy Foster and Miss Marjorie Bond. We also understand that Miss Marian Fraser, the brilliant young pianist assisted on this occasion, and a review of the event will be published in our next issue. The second February program will be given on Thursday morning, February 15th. It will consist of a costume recital and will be given by Mrs. James Pressley, Mrs. Maybel Sherburn West, Mrs. Robert Goodale and Marian de Guerre Steward.

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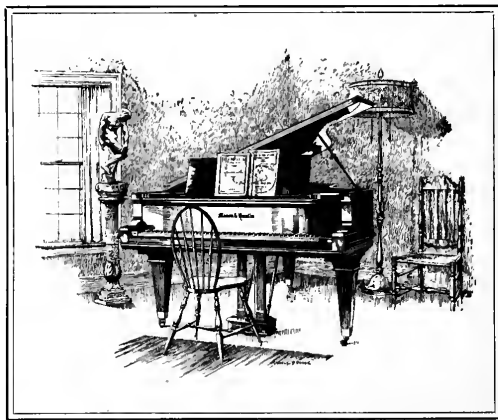
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, FEBRUARY 17, 1923.

PRICE 10 CENTS

GREAT ENTHUSIASM AT 9th SYMPHONY PAIR Mlle. MODISTE A TRIUMPH AT THE RIVOLI

Moiseiwitsch Receives Well Merited Ovation for Exemplary Interpretation of the Grieg A Minor Concerto—Albert Elkus Adds to His Laurels With Cleverly Conceived Arrangements of a Merry Folk Tune—Alfred Hertz and Symphony Orchestra Share in One of the Most Brilliant Musical Successes of the Season

BY ALFRED METZGER

Although we have become used to the display of enthusiasm at the symphony concerts the demonstrations of pleasure that punctuated the artistic performances during the ninth pair of symphony concerts must be included among the most impressive displays of gratification so far exhibited by our symphony audiences. The program was in every respect compiled to arouse a cumulative enthusiasm. It began with the beautiful C major symphony by Schubert which under the masterly direction of Alfred Hertz assumed new hues of both emotional and technical beauties.

There can not be any question regarding the fact that this work is one of the most colossal in orchestral literature. Notwithstanding its long drawn-out movements it never loses in interest and Mr. Hertz, who is fortunate in his skill to bring out contrasting themes with eloquent plasticism, has here an opportunity to dwell upon the numerous responsive themes with a variety of emotional expression and diversity of color that can not help but add to one's admiration for his rare executive ability. Throughout this symphony the horns gave excellent account of themselves specially during the opening strains of the symphony wherein this section of the brass had a most beautiful theme of an invocation-like grandeur to emphasize.

While the first movement was principally devoted to a musical grandeur that appealed more because of its architectural than of its melodic beauty, the second movement—Andante con moto—may be called purely lyric, that is to say it contains some melodies in Schubert's best mood, and this composer is specially rich in melodic invention. It also exhibits a lighter vein of orchestral expression and Mr. Hertz had here a brilliant opportunity to show himself a master in water colors, so to speak, as he did in the previous movement show his facility in oil painting. There was prevalent in the excellent reading of this movement a constant blending of humor and hidden pathos. The strings really sang the various melodies with fine shading and in musicianly style. The prevalence of the minor key, emphasized by frequent use of the reeds, gave this movement a somewhat Oriental appearance, and at times the reeds playing in minor while the strings had a major key there was evident a conflict of emotions most impressive to those who follow classic music intelligently. It was interpreted with delightful intelligence and intellectual emphasis.

Then comes the scherzo with its merriest and its occasional changing from light to heavy episodes, rushing forth with apparently careless spiritlessness which was splendidly illustrated by orchestra and conductor. Finally the closing movement with its occasional climaxes of impressive vigor and dignity and its massive and almost martial ending. Surely it was one of the finest works presented this season and certainly one of the best interpreted.

The novelty of the program consisted of really two compositions—first the Fragment from the Apocalypse by Ladow with its melodramatic explosions of concentrated sound, which should be

viewed from a theoretical standpoint rather than purely musical, and which if regarded as a worthy exhibition of "meaty" scoring has much to its credit. It was exceedingly well interpreted notwithstanding its numerous difficulties and seemed to make an impression upon the audience.

The other novelty was Albert Elkus' exceedingly clever bit of musical mosaic entitled Rondo on a Merry Folk Tune.

The Hartman-Steindorff Comic Opera Company conclude their twentieth week next Sunday at the Rivoli Opera House. And with the closing performance of Mlle. Modiste, now being presented with such brilliant success, they will also close the first season. Judging by the patronage extended to this splendid organization throughout their first season one is justified to conclude that this organization is to become a fixed institution in

Dashing Herbert Opera Enthusiastically Received by Admirers of the Best Light Operas—Lillian Glaser at Her Best as the Chique Fif—Dixie Blair, a New Addition to the Company, Proves Exceedingly Clever—Ferris Hartman Essays a Genteel Role Very Skillfully—Steindorff Conducts With Vim

BY ALFRED METZGER

wants a revival of the old Tivoli favorites wherein an element of humor was blended with bright and lilting melodies.

Although the Hartman-Steindorff Company bowed to the will of the patrons attending these performances, somehow the opinion of the majority of voters did not always coincide with the opinion of the majority of our theatre-goers; this was true of works like the Bohemian Girl and The Love Tales of Hofmann, which, although being presented with the same care and efficiency as the lighter operas, did not seem to meet with the same whole-hearted support of the general public which was given to the real comic operas. Thus it was definitely established that the people prefer the brighter class of comic operas to the works more romantic in character. And so a new era will begin after the conclusion of Mlle. Modiste during which exclusively old Tivoli favorites will be revived.

First attention will be bestowed upon the Gilbert and Sullivan operas of which Pinaflore will have the place of honor. Later on other favorite works of these brilliant writers will be announced. In the meantime the Hartman-Steindorff forces are presenting an excellent version of Mlle. Modiste wherein Fritz Scheff scored such a universal triumph. Lillian Glaser is doing some of her best work in the principal role of Fif. She exhibits an unusual amount of chique and dash and sings the various sprightly songs allotted to her with fine, ringing voice and with skillful shading and phrasing. Her diction is clear and every word is understood. It is unquestionably a very praiseworthy performance.

George Kunkel as the count also acquits himself of this unctious role with verve and conviction. He emphasizes the humorous episodes of the character with unerring judgment, draws a fine distinction between comedy and humor, and, while somewhat hampered by a cold, succeeds nevertheless in securing an encore for his emphatic interpretation of I Want What I Want When I Want It. By the way, we must not forget to add that Miss Glaser got as many as five encores after her rendition of the Kiss Me aria.

John Van is at his vocal best in the role of Capt. Etienne, negotiating the melodious strains with fine effect, and getting a little more pep than usual from the dramatic end of this role. Ferris Hartman has selected a somewhat quiet role in the matter-of-fact Chicago millionaire, and by adopting a debonaire, easy-going mode of deportment he secures many a chuckle which the author possibly never expected. Mr. Hartman also introduces a topical song which no comedian is able to do quite as well as this artist of his craft.

Rafel Bruner, as Gaston, has one of the most effective roles he has essayed this season and he certainly secures everything from it that the lines call for. He also has a comic song which gets him deservedly very enthusiastic applause. Robert Carlson in a minor role of Lieutenant La Motte has little to do in a historic way, but sings a song that reveals his fine, big resonant bass voice to splendid advantage. Nona Campbell looks handsome and sings with her well known

(Continued on Page 7, Col. 2)



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(Continued on Page 7, Col. 3)

San Francisco, and it certainly is deserving of such distinction. This first season represented in a way a sort of feeler regarding the sentiment of the light opera loving public in respect to the kind of operas that are preferred. An experiment in the form of voting contests regarding the preference of various kinds of operas Manager Louis Jacobs informs us, resulted in the final conclusion that the San Francisco theatre-going public really

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and managers. Only artists of reputation and experience
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VOL. XIII SATURDAY, FEBRUARY 17, 1923 NO. 20

RECOGNITION OF RESIDENT ARTISTS

It is evident that our resident artists of distinction have not yet summoned up sufficient confidence in our ability to secure results with our campaign for their recognition by music clubs and managers to take advantage of our offer to register with us so that we can get an accurate idea as to the number and artistic character of the artists available for recommendation to music clubs. While we have a few registrations they do not contain all the names that cast lustre upon the musical reputation of this State. It is possible that our plans are not sufficiently understood. There is no desire on our part to charge for these services, nor do we make it conditional that an artist is compelled to advertise in these columns. If a musician is willing to accept courtesies from this paper, and wishes us to fight for him in this cause for recognition of deserving artists, and considers this paper obligated to secure for him publicity and name value and also believes that we have no right to his financial support, that is his lookout. Nevertheless, we shall continue this campaign for the recognition of deserving resident artists, for not everyone thinks alike and we have reason to believe that the majority of distinguished artists residing here are appreciative of any services rendered in their behalf.

We are now accepting applications for entry in our lists to be presented to all the music clubs belonging to the California Federation and some others not members of that splendid organization. We shall divide this list into five separate classes. First, artists of international reputation; second, artists of national reputation; third, artists of Pacific Coast reputation; fourth, artists of State reputation and fifth, artists of purely district or regional reputation in a city and environment. Every artist must give convincing evidence of his claims as to the class he belongs to by presenting press clippings or programs or letters which show that such reputation has actually been established. Of course in cases where an artist is so well known that the writer knows him by reputation such evidence is not required. But one thing is certain, we shall not recommend any artist whom we do not actually feel is thoroughly competent to fill the position efficiently and to the satisfaction of any music club in the State. It is our intention of addressing every music club upon the importance of encouraging resident artists and secure a definite opinion from officers and members as to whether they are in favor of hearing resident artists or not. If necessary, we shall address some of our music clubs in person.

Eventually we shall discover how many engagements are open for resident artists in California, and how many artists are available to fill these engagements. Now, in the case of our symphony orchestra campaign, it is not our intention of going into the managerial business, and we shall be glad to tell any manager, upon whose honesty of purpose and squareness of treatment we can absolutely rely, about the artists who should gain recognition and about the names of the clubs who declare themselves willing to engage these artists under the same conditions as to remuneration and number of engagements that apply to visiting artists, outside the sensational kind. But the managers must repose the same confidence in these artists that we do, and they must bring to the task the same enthusiasm that we have. If a manager has no faith in the artists he manages, then he cannot possibly be of any service to them.

In order to secure the same recognition accorded artists visiting us from the East, resident artists must display a little more energy in making themselves known to the clubs and the public. No artist unknown to the public can expect any consideration when it comes to worth while fees and concert tours. A glance at the Eastern music journals will convince our readers how the Eastern artists make themselves known. Now, in addition to the publicity in bona fide music journals, artists should have booklets containing their picture and press notices and photographs to be mailed to managers and clubs. In fact, in a resident artist wants to secure the same privileges as are accorded a visiting artist he or she must go about doing business on the same basis as visiting artists are doing. There are too many artists residing in California who want to have engagements first and then, from the money they earn, are willing to secure publicity. This is like putting the cart before the horse. Publicity and name building must come FIRST, and then will come the demand for artistic services.

When we put this proposition before artists they invariably tell us: "How can I pay for publicity, when I do not earn any money?" How can anyone establish a business before making such business earn its way? No one, from a music journal to a music house, is able to earn an income before his business is thoroughly established. The writer, for instance, had to earn money by writing for other papers and put the same into this paper until it paid enough for a salary. Any music house had to secure capital somewhere to establish itself until it earned enough money to pay its own way. And so an artist must first create a value for himself—that is make himself known through judicious publicity—before he or she can expect to obtain satisfactory financial returns. You may be known in Europe, you may be known in New York, you may be known in Oshkosh, but if you are not known in California it will be a mighty long while before you can secure remunerative engagements here.

You can naturally not expect this paper to extend to you the courtesies of its columns free until you may become known. We are glad to recognize the merit of an artist's services when he or she appears on a program thus giving us an excuse for publishing the news. But suppose we would have asked the artists here to pay our deficits while we built up this paper, because afterwards we could have advertised the artists? How much support would we have received? Indeed, we would not have been entitled to it. And so it is with artists, if they wish to gain recognition, they must see to it that their names are familiar to the people they are recommended to. We are making these statements so early in this campaign, because we do not want to be accused of prejudice afterwards, when the well known artists secure all the engagements and the unknown ones are not wanted.

The San Francisco Conservatory of Music offers a scholarship in voice to a young man with a good tenor voice and some knowledge of music. The work in the vocal course includes ensemble singing, duets, trios, quartets, and another tenor voice is needed for ensembles.

PADEREWSKI CONCERT TO BE GALA EVENT

On Thursday evening, March 8th, in the Exposition Auditorium, Paderewski, one of the world's dominating musical figures and one of the foremost of the world's famous pianists, will play for a vast San Francisco audience. Paderewski's return to his art has undoubtedly been the all-important musical event of the decade and his only recital in San Francisco, which incidentally is to be the great Pole's only appearance in northern California, will witness an outpouring of the thousands who worship him and who acclaim him amid scenes of thrilling enthusiasm.

Paderewski was born in Poland in 1860 and began playing the piano at three years of age. His first formal instruction came at the age of six, and at twelve he went to the Warsaw Conservatoire. At twenty we find him on the staff of the Strassburg Conservatoire; and, to use his own words, he was "very poor, worked very hard, and underwent many hardships."

GRAND OPERA SEASON AT THE CURRAN

All too infrequently do music lovers hear such an array of big talent at any price as that announced by the San Carlo Grand Opera Company, in its forthcoming engagement at the Curran Theatre, beginning Monday, February 26th. Singers who stand foremost in public favor and hearing international reputations have joined the appealing forces of the San Carlo since it was last heard here and there appears abundant reason for the impression that something unusual in music-drama may be looked for from Impresario Portune Gallo's popular aviary. Prima donnas and tenors are especially plentiful and the variety of operas announced possesses something of appeal to almost every admirer of this form of art. There will be no other touring grand opera company in Northern California this season, the San Carlo now enjoying an entire monopoly of the touring operatic field.

Gallo's artists this season have registered an emphatic success in the big Eastern opera centers, and the organization is at present enjoying an immensely successful engagement in Los Angeles. Patrons of opera will now turn their attention to the leading singers and the roles wherein they will appear during the Curran engagement. They are as follows: Sopranos, Mmes. Alice Butterly, (Mina), Pappoloni, (Aurora), (Lucchese); Wednesday matinee, Martha (Lucchese); Wednesday evening, Aida, (Rappold); Thursday, La Boheme, (Fitzlu); Friday, Carmen (Gentle); Saturday matinee, Lohengrin in Italian, (Fitzlu); Saturday evening, Il Trovatore (Rappold). Second week, Monday, March 4th, Cavalleria Rusticana, (Gentle), and Pagliacci, (Charlebois); Monday, Traviata, (Lucchese); Tuesday, Tosca, (Fitzlu); Wednesday, Lucia, (Lucchese); Wednesday evening, La Gioconda, (Rappold); Thursday, Carmen, (Gentle); Friday, Faust, (Charlebois); Saturday matinee, Jewels of the Madonna, (Fitzlu), and Saturday evening, Aida, (Rappold).

Tickets are now on sale at Sherman, Clay and Company for the entire two weeks.

Miss Constance Reese, the well known and successful young California soprano, pupil of Miss Marie Withrow, went to Reno early last month to open the new Majestic Theatre there, Miss Reese, just prior to her departure for Reno, was in Los Angeles where she filled a number of important engagements during the course of several weeks. Mrs. Merlin Jackson, also a very gifted pupil of Mrs. Withrow's, was recently appointed soloist at the First Methodist Church in San Jose.

Easton Kent, the well known California tenor, has recently scored a number of distinctive successes in New York. Mr. Kent has been a pupil of Grace Northrup since last May, when he began taking almost daily lessons, continuing with Miss Northrup until she left for New York last September. He went to New York in October to continue his studies, and recently he has secured the solo position in one of the largest New York churches, namely, the West-End Presbyterian Church. He has been busy ever since his arrival, and on January 3rd he filled a successful concert engagement in Jamaica, L. I. His voice has improved wonderfully of late and Miss Northrup who is never prodigal with her opinion predicts really a great musical future for him. Miss Isabel Hodgkins, another San Francisco pupil of Miss Northrup's arrived in New York about the middle of January to continue her lessons with her teacher.

Miss Grace Northrup is now under the exclusive management of M. H. Hanson who has already secured for her a number of lucrative engagements. Miss Northrup is kept exceedingly busy, having a number of unusually accomplished artist students in whom she is greatly interested, who, together with her own preparations for various programs, as well as her soprano solo church position on Sundays, permit her very little time for rest. Mr. Kent prepared a recital program to be presented at Miss Northrup's studio at the end of January and which included some very interesting French, German and Italian songs.

MUSIC IN THE TRANSBAY CITIES

BY ELIZABETH WESTGATE

EDITORIAL NOTE—In order to enable our Oakland-Berkeley-Alameda Representative to cover that fertile Musical Field thoroughly we shall appreciate full co-operation from the musical profession across the Bay. One of the surest ways to lighten Miss Westgate's burden is to enable her to keep track of all musical events by sending her programs, announcements and tickets regularly and promptly. If it is imperative that a certain item should appear in the current issue of the paper, the matter should be mailed on Fridays so that Miss Westgate receives it on Saturdays of the preceding week. All matter for current publication must be in the San Francisco office on Tuesdays before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglect on the part of someone to notify us.)

ALAMEDA, February 13.—The next (second) concert of the Berkeley Musical Association will take place Tuesday evening, February 27th. The January concert had to be omitted. Miss Florence Easton, dramatic soprano of the Metropolitan Opera House of New York will present the program. It is an engagement worth waiting for, Miss Easton's success on the concert stage having been unquestioned.

The Berkeley Violin Club, started a year ago, and including a group of students in training for professional life, is gaining experience by playing before audiences, and in various ways preparing for the future. Players of violin, cello and of viola are among the membership, and serious students are invited to join. Monthly meetings are held at the Berkeley Piano Club. Among the active members are Marion Walter, Eleanor Webber, Pauline Gaines, Elizabeth Thomas, Florence Hood, Margaret Proll and Margaret Munn. These young people are in earnest concerning their work, and are endeavoring to realize a worthy ambition.

Monday night, February 26th, Miss Z. W. Potter presents May Peterson at the Auditorium Theatre in the Artists' Concert Series. Miss Peterson's voice is a brilliant soprano of unusual range, and she is a charming and graceful artist. The programs which she is giving on her tour are notably fine and contain not only

real excitement among his hearers. One of his most interesting numbers was the folk-song arrangement—his own, of course—of the melodies of his native land. They were chosen for contrast with each other, and were played with deep understanding and affection.

Luther B. Marchant is chairman of the school of music at Mills College, and the following list of instructors are in the faculty: Piano, Frederick M. Biggerstaff, Edward F. Schneider and W. J. McCoy; organ, W. W. Carruth; violoncello, Arthur Weiss; violin, W. F. Loring; voice, Catherine Urner and Luther B. Marchant. There is also a course in musical theory, and another in "Music in Education." The course, therefore, is comprehensive, and offers full facilities for musical experience.

At Merriman School in Piedmont, Miss Gladys MacDonald presented in recital three of her advanced students, Mrs. Grace Ewing Hunt, Miss Norma Houston and Mr. Harold H. Hall. A program of classic and modern songs was given with fine taste and skill. Miss Vine Lowry at the piano played the accompaniments with entire sympathy, and a group of solos as well.

This evening Olive Reed Cushman, the voice teacher of Oakland, is presenting several of her pupils in recital at Sorsoli Clubhouse in San Francisco. The immediate occasion of the concert is to place before the public some of the compositions of Louise Hope. Of these I notice the following: Dearie, Wander Song, Till I Come Sailing Home to You, Come to Me, four selections from The Garden of Flowers, a light opera; Roses, Roses, and The Oread. The singers are to be Maud Sloane Fluno, George Gerhardt, Louise Hope, Isabel Henion. Mrs. Hope is the accompanist. By this list Mrs. Hope's versatility may be judged. She is fortunate in having such accomplished singers to interpret her compositions.

The second of the series of Adelpian Concerts occurs February 27th, when the Chamber Music Society of San Francisco will give one of its programs. Mr. and Mrs. Uda Waldrop will assist.

Eva Garcia, one of the most delightful pianists on this side of the Bay, is preparing a recital to be given in March, under Miss Potter's direction. Miss Garcia is a busy teacher, but has the wisdom to reserve a few hours each day for her own practice. Her program will begin with the great Tocata and Fugue of Bach, and will pass on through the "romantic" group of composers, to Debussy and the other moderns. The White Peacock, by the lamented Griffes will represent the ultra-modern, (but, happily, not the cacophonous) in her final group.

Mrs. Grace D. LePage gave a pupils' recital at Ebell Hall the last week in January which was genuinely successful. A varied program was interpreted by Miss Theresa Healy, Miss Mae Lynch, Miss Isabelle Lynch, Miss Ruth Black, Mrs. F. Anton, Miss Bessie Healy, Miss Loretta Kelley. Miss Garcia played the accompaniments with much skill, and her pupils, Betsy Pembroke, Isabelle Carlton and Carmelita Daines played piano solos. The hall was crowded with friends of the executants, and praise was heard on all sides.

Eva M. Garcia, pianist and teacher, presented twenty-nine of her young students in an exceptional recital on Tuesday evening at Palm Court Hall, Piedmont Avenue.

THE EXCELSIONALLY ARTISTIC PIANIST AND PEDAGOGUE WHO WILL GIVE A CONCERT AT HOTEL OAKLAND ON TUESDAY EVENING, MARCH 13.
Under Management of Z. W. Potter

standard works but new and beautiful ones. Miss Peterson never prepares a hackneyed program.

Miss Potter has arranged for a recital by Edward Johnson, the now famous tenor, for March 23rd, and in April for Guyomar Novaes, the brilliant Brazilian pianist, who is said to be playing more and more splendidly as her season progresses.

Miss Potter continues the series of the San Francisco Symphony Orchestra, which will give a noble program on March 5th, and a so-called promenade concert, containing compositions of general appeal, on March 16th. Special prices are to prevail for the remaining concerts.

The first of the artists' concerts of the Alameda Adelpian Club, arranged for the benefit of the club and the musical public by Mrs. Merrill, was given by Mme. Stella Jelica, soprano, and Kajetan Attl, the well known harpist, at the clubrooms. The house was crowded, and the following program was given: (a) Prelude (Attl), (b) Spanish Patrol (Teleschi), (c) A Sketch (Reule), (d) Spring (Gounod), Mr. Attl; (a) O Mio Bambino Caro (Puccini), (b) A Song of India (Rusky-Korsakoff), (c) The Little Silver Ring (Chaminade), (d) Songs My Mother Taught Me (Dvorak), Mme. Jelica; Fantasia (Saint-Saens), Mr. Attl; (a) A Bag of Whistles (Crist), (b) Pale Moon (Logan), (c) Butterfly (Gertrude Ross), (d) Robin, Sing Me a Song (Spross), Mme. Jelica; (a) Memories (Attl), (b) Aubade (Hasselmann), (c) Bohemian Folk Songs (Attl), (d) Aubade (Hasselmann).

Mme. Jelica's pleasing voice seemed well suited to her not too exigent list of songs, and the impression made was most agreeable. Mr. Attl played all her accompaniments, chiefly on the harp, but in two instances on the piano.

Mr. Attl, it does not at all need to be said, is a master-artist on his difficult instrument, and he won his audience immediately, as always. The ease of his performance, the almost nonchalance with which he meets difficulties, the lovely tone, and the dramatic effects he so often achieves—all these proclaim him unapproachable in his eminence. The fantasia displayed a harp's every virtue and every possibility, and created

The players were: Frances La Vergne, Horner Hinckley, Edna Adrien, Marion Thomas, Dorothy Benn, Constance Reymann, Marie Tharnally, Lily Matson, Agnes Bischoff, Hazel Lunsatt, Sylvia Mauerbach, Raymond Western, Rita Randa, Margaret Schwaib, Virginia Stutz, Ethel Louterbach, Edward Odell, Alice McKee, Betsey Pembroke, Cornelia Sturges, Inez Chuahing, Ellen Clarke, Melville Hoyt, Carmelita Dineen, Esther Wilson, Isabelle Carlton, Marion Douglas and Earl Throckmorton. The playing of even the youngest was characterized by intelligence and good taste, and in the group were several of unusual talent. The composers represented the best in musical literature from Beethoven to Debussy.

Music Week of Alameda county has been arranged for the last week in April. The University of California Extension Division as well as all musicians in the Bay cities will be busy in preparation from this time forward. One day will be devoted to Berkeley, one day to Alameda and one to Oakland. Distinctive programs will be given in each of these cities and all studios and churches will hold special events. Splendid committees have been selected and everybody seems interested.

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Matinees Wednesday and Saturday

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FIRST WEEK:

Monday, Mme. Butterfly
Tuesday Rigoletto
Wed. Mat. Martha
Wed. Eve. Aida
Thursday La Boheme
Friday Carmen
Sat. Mat. Lohengrin
Sat. Eve. Il Trovatore

SECOND WEEK:

..... Cavalleria-Pagliacci
Monday La Traviata
Tuesday Tosca
Wed. Mat. Lucia
Wed. Eve. La Gioconda
Thursday Carmen
Friday Faust
Sat. Mat.
..... Jewels of Madonna

Saturday Eve, (March 10)—Aida

PRICES: Nights and Saturday Matinees, \$2.50, \$2.00, \$1.50, \$1.00; Box and Loge Seats, \$3.00. Wednesday Matinees, \$2.00, \$1.50, \$1.00, 50c. Box and Loge Seats, \$2.50.

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Orchestral and Piano Concertos Held Sway—Enesco as Soloist—Schmitz, Levitzki and Van Hoogstraten Important Events

BY ROSALIE HOUSMAN

It seems so strange to note that some weeks are devoted to vocalist and others almost entirely to pianists, yet in looking back each week, in writing you these lines, I cannot help note the fact. This past week was important in several ways, and bringing, as it did, Enesco, the composer to us, as soloist of his own instrument, the violin; that Sokoloff brought his entire orchestra here from Cleveland, Schmitz played his first recital since his return from France and that Van Hoogstraten conducted the Philharmonic Concerts of the week. Let me go into further detail, and check up in sequence. On Sunday afternoon, January 21st, George Meader of the opera, gave his annual recital, an event of musical value, as he is not only a good singer with all that implies, but because he so thoroughly interprets a composer's intention. He reminds me of Hamlin whose recent passing we all regret. In Mr. Meader I think we have his successor to carry on the traditions of fine and artistic singing.

When Mr. Enesco conducted the Philadelphians, the New York press was unanimously enthusiastic about it and about his music which was on the program. Now that he has played for us, we can all agree in the same way about his fiddling. It was what one expected—fine, pure and ideal and remarkably introspective. It revealed a nobility which is hard to match and a tonal quality aloof and seeing. Such playing is all the more remarkable when one remembers how much Enesco composes. A very distinguished audience was there to greet him, there was a charming moment of native and American flags when a pretty girl in Roumanian costume presented flowers and on the whole a feeling of musical values seldom found in New York's commercial music halls.

Tuesday was a busy day for the reviewer. There was Mme. Novaes at Aeolian, playing her first recital in several seasons (she returned to us, a bride, having married her childhood sweetheart) which included the Beethoven op. 3, the Franck Prelude, Chorale and Fugue as well as a Chopin group. As always, one was deeply aware of the poetic content of what she played and of the sweep of the composition as a whole. One feels the growth of a composition under her fingers as well as the beauties there. It is always warm, lovely, and very appealing. Later the same afternoon, Mr. Ernest Shelling began his series of three Concerto programs at the Town Hall where he had the able support of the New York Symphony under Pollam, its assistant conductor. The first three concerti were the Beethoven Emperor, the F minor and the E flat of Liszt. Certainly a very large mouthful for one musician's repertoire as the average soloist is quite content if he knows only that number as sum total. And Shelling is a remarkably interesting pianist, who thoroughly appreciates the beauties of the music, who has all the technique needed and who plays the music joyously. There was a good house to hear him and many future soloists, too, I'm thinking.

The Cleveland orchestra made a far better impression this year than before. The various choirs showed finer adjustments and a closer unity of purpose. Mr. Sokoloff has broadened, too, and has surer control. Just why they should feel the necessity of a New York appearance is not the question, but as they do it is worthy of comment that they are praised generously and sincerely by all the press.

Wednesday, January 24th, was significant in that it brought Galli-Curci back to her admirers at the opera in Lucia. You could not have gotten a pin more into the place—it was such an overwhelming crowd to greet and cheer her. With Martinelli, Danise and Mardones as support, she gave a fine performance, perhaps not quite perfection, but it satisfied the house. She appeared Friday in Rigoletto, with Lauri Volpi, a new Italian tenor, with a sympathetic voice.

Levitzki played his season's farewell at Carnegie the same evening, including a new Gavotte of his own, which will be popular besides a group of Schubert-Liszt, the Bach-Liszt A minor organ fugue, as well as less important music. He gives one the impression of being firmly rooted in the classics and with an impersonality which gives larger musical values. Of all the younger men he is the most satisfactory.

The conducting of Willem Von Hoogstraten was new to the subscribers of the Philharmonic. He is not unknown to the general public, having conducted for three weeks at the Stadium this past summer. This time, with an adequate organization back of him, he had a fine medium through which to express a sensitive

musical feeling, a firm though flexible beat, and a warm, rich tonal beauty, which was particularly noticeable in his reading of the Fourth Brahms symphony. Warmly welcomed and applauded, he deserved the unanimous verdict for fine conducting and it is to be hoped that he will again appear with the same organization.

E. Robert Schmitz, who is well known to American music lovers, gave the first recital since his return and as has been his custom, introduced a number of worthy novelties to the public. This time, he was rather more international than before, as we had first performances of a series "sauidades" of the Frenchman, Milhaud, now here, two nature poems of the Englishman Goossens, and a group by Whithorne in every way American. He began the program with the Schumann F sharp minor sonata, then there was the entire Children's corner of Debussy, some Ravel and the above mentioned novelties. I am sorry to say that the Milhaud things did not make any impression on me, though the audience really were thrilled. They are clever arrangements of Brazilian dance material, though I believe are imitative in spirit rather than actual thematic. The Goossens music is abnormally clever, the big work of a lesser man, while the three Whithorne things, from his new series, New York Days and Nights, were utterly delightful. I shall have occasion soon to discuss them musically. Mr. Schmitz was in admirable form, and evoked great enthusiasm and the crowd demanded, and got, the many desired encores.

When Maier and Pattison played Friday night, they were warmly welcomed home. Their program contained little new, but showed again the marvelous unity of thought and execution, the blending of instrumental values and a free feeling for rhythmic accents. The Mozart Sonata in D major was the joy of the evening and worthy of the music.

Saturday evening, at the Macdowell Club, Werner Josten's songs were heard under delightful auspices. He is a young German composer, now married and settled here, who has had more songs accepted by different publishers than any one recently. He had the able assistance of Die Howell, Harriet Eels, and John Barclay, and played his own accompaniments. The songs show an amazing versatility, as if the language used influenced the musical color as well as the vocal line. There were Italian, German, Old German and English texts and of the fifteen songs, about twelve are published. They were very well given and the composer was enthusiastically welcomed. Mrs. Fred Jacob and Santar Harnati, violinist and member of the American Guild, gave a fine reading of the Dohnanyi C sharp minor sonata.

Emma Mesow Fitch, formerly of Berkeley and now of Fresno, is enjoying another busy season singing and teaching and of course is very enthusiastic about her work. Recently she gave the entire program for the Sanger Women's Club, Mrs. Romyne Hunkins being her accompanist. Mrs. Fitch also appeared in a program

of duets and solos at the Parlor Lecture Club recently, and with Mrs. Francisco sang many old fashioned songs and duets in costume before an enthusiastic audience. Mrs. Fitch was chosen as one of the soloists for the recent presentation of the Messiah in Fresno's Civic Auditorium on Sunday, January 28th. There was a chorus of three hundred and a large orchestra.

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IN RECITAL

FRIDAY EVENING, FEB. 23rd, 1923

8:15 P. M.

Italian Ballroom, St. Francis Hotel

PROGRAM

- 1.—Concerto.....Edouard Lalo
2. Sonata C Major.....J. S. Bach
3. (a) Bee.....Schubert
(b) Romance sans Paroles.....D. van Goens
(c) Elfentanz.....D. Popper
4. Variations on a Theme rococo.....P. Tschaiowsky

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ALEXANDER SASLAUSKY, Conductor

FRIDAY NIGHT, FEBRUARY 23, 8:30

SCOTTISH RITE HALL

Educational program, interspersed with explanatory remarks by Robert C. Newell, includes:

1. Symphony—"Rustic Wedding".....Goldmark
2. Overture—"Hilgion".....Thomas
3. Three Songs.....Grazia Carbone, Contralto
4. "Roses From the South".....Strauss
(Repeated by General Request)

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COMING—Edward Johnson, Tenor Metropolitan Opera Company

MRS. NOAH BRANDT GAINS NATIONAL RENOWN

Theo. Presser of Philadelphia Publishes Her Valuable Book Entitled Science in Modern Pianoforte Playing—Scintillates as Pianiste.

BY ALFRED METZGER

Mrs. Noah Brandt has gained national, if not international distinction through the publication by Theo. Presser of Philadelphia of her valuable treatise in book form entitled: *Science in Modern Pianoforte Playing* which is now on sale at all music stores. It is a book so rich in valuable information and so crowded with important details absolutely essential to the education of a pianist that no one interested in this phase of musical endeavor should be without it. We are afraid we can not devote sufficient space to this book at this time to do it full justice and so we shall delay publication of a detailed review for a subsequent issue.

As a young girl Mrs. Brandt studied for several years with the late Santiago Arrillaga, appearing very successfully at various concerts in solos and with orchestras under his supervision. Her marriage took place after she had studied for some time and constant musical association with Noah Brandt in ensemble playing, with added theoretical studies, matured and developed her into a musician of the highest order. At the same time Mrs. Brandt was corresponding with the late Wm. Mason, as she was already then evolving her own system of piano playing on the lines laid down by him in his book "Touch and Technique."

When Mrs. Brandt finally decided to go to New York many hours were spent in Dr. Mason's studio as the latter was most enthusiastic over what he termed Mrs. Brandt's extraordinary pianistic gifts. He gave her a brilliantly written testimonial and advised her to be a pioneer and continue her investigation. In the past twenty years Mrs. Brandt has continually evolved her ideas and the result is a tone so fine, singing and natural, and an execution so flawless as to defy criticism. It is virtuosity of the highest order and, as she claims in her book, *Science in Modern Pianoforte Playing*, it is based on a positively unflinching principle.

We had the opportunity to convince ourselves of Mrs. Brandt's truly remarkable pianistic virtuosity at her residence last week. She played classics by Bach, Beethoven, Chopin and Liszt and interpreted these works with a facility, ease and musicalian expression that surely equaled the dexterity of any artist before the public today. Although her fingers touch the keys with apparently no muscular effort she nevertheless can obtain the daintiest as well as the heaviest tone quality. Technically there is no difficulty she can not overcome with ease and her interpretations represent the last word in intellectual depth. Mrs. Brandt's repertoire is practically as extensive as the entire library of piano literature, and it is a wonder to us that an artist like this is not taking her place among concert pianists. It is positively certain that Mrs. Brandt herself is the best evidence of the educational value of her Book, and we are confident that no pianist really serious in his profession will be without this work when once his attention is called to it.

PEOPLE'S SYMPHONY ORCHESTRA CONCERT

The People's Symphony Orchestra gave its fifth educational concert at Scottish Rite Auditorium before the biggest audience of the season on Tuesday evening, February 6th. We take pleasure in quoting what Redfern Mason had to say about this event in the *San Francisco Examiner* of February 7th:

It was in the Casse Noisette Suite of Tchaikowsky and Napravnik's *Concerto* for violin and orchestra that the members of the People's Symphony showed to best advantage at last night's concert. Scottish Rite hall is hardly the place for symphony played by an orchestra of fifty, though it would be ample for the Mozartean orchestra of thirty. But the fact is that the rehearsals which Alexander Saslavsky has been able to give his players have not yet given them symphonic poise. The first movement of the "Pastorale" was a case in point. The instrumental choirs did not occupy the just perspective in the symphonic scheme; the tone was too uniformly mezzo forte; there was too little gradation.

The Scene at the Brook was better done, though the brass was rather ineffectual. By the time the Scherzo was well under way, the organization played with more sense of organic unity. But it was in the Tchaikowsky that the instrumentalists did their best. Indeed, it is in compositions which are not burdened with a big academic significance that the orchestra shines. The Dance of the Bon Bon Fairies, with its lovely part for celesta, capably played by Miss Barbara Merkeley, was one of the pleasantest pages of the concert. The Russian Dance, Saslavsky led with a rugged Muscovite humor and the orchestral contrasts of the Chinese Dance were well brought out.

DISCOVERY CONCERTS RECEIVE APPLAUSE

The Granada and California Theatres express their gratification over the response of the public regarding the Sunday noon Discovery Concerts which have been inaugurated for the special benefit of aspiring young artists who intend to make concert work their vocation. The writer alternates his visits to these concerts and last Sunday he attended the event at the California Theatre. The special feature on this program was unquestionably Sarah Kreindler, violiniste, a youthful prodigy who certainly is entitled to much praise for her unqualified talent. Unlike most child artists this young Miss reveals, besides an exceptional technic, intelligence of phrasing and natural emotional instinct that never fails to arouse warmest sympathy in her audience. She played Gypsy Dance by Nachez and Serenade by

Drda with an assurance and poise that would do credit to an adult.

Kathleen Hall, soprano, sang *Vol che sapete* (Mozart) with a flexible voice, but evidently did not do herself complete justice inasmuch as for a time she seemed to be hampered by nervousness. However, there was sufficient evidence of ability to justify the hearty applause which greeted her numbers. Lorraine Ewing, one of the more prominent of San Francisco's young pianists, played the accompaniments judiciously. Dorothy Grant, a very gifted young pianist, pupil of Hugo Mansfield, played Romance (Liszt-Mansfield) and Tarantella (Karganoff) fluently in regard to technical accomplishments and expressed herself in conformance to the sentiment of the works she had chosen. John E. Deegan, baritone, sang two songs of a popular nature with vim and assurance displaying a well modulated voice and evidence of practical experience on the public concert platform. He created much enthusiasm and deserved it, too. Irma Falvey gave a delightful organ solo.

MINETTI ORCHESTRA IN FINE PROGRAM

The Minetti Orchestra gave its second concert of the season at Scottish Rite Auditorium on Thursday evening, February 8th, before a large audience which gave all evidence of enjoying the event thoroughly and by means of liberal and enthusiastic applause gave demonstrative expression to its pleasure. There is a marked improvement in the orchestra both in the ensemble work and the tonal quality of this orchestra every time it appears in public and this most recent event was no exception to the general rule. The program included *Rosamunde Overture* (Schubert); *The Swan of Tuonela* (Sibelius); *La Feria, Suite Espagnole* (Lacome) and *Light Cavalry Overture* (Suppe).

Mr. Minetti evidently pays close attention to rehearsals and insists that the compositions must be played according to certain musical ideals, for we found gratifying intonation, tasteful phrasing and specially noticeable was the skill and artistry with which solo passages were negotiated by the various instruments. Accuracy in rhythm and intonation also is one of the features of this organization. Mr. Minetti is entitled to much credit for the care and labor he bestows upon training young musicians to become proficient orchestra players.

The soloist of the occasion was Ione Pastori who sang: *Vol che sapete* (Mozart), *Un Douklien* (Delbruck), *Wake Up* (Phillips); *Aria* from *Ernani* (Verdi), *Extase* (Game). Miss Pastori has acquired a lightness and clarity of tone that proclaims the natural singer. She puts her entire energy into her work and sings with her mind as well as her vocal cords. In brief Miss Pastori has acquired the style and poise of an artist. Intonation, technic and phrasing are all presented with musician's exactness and at the same time include adequate artistic sense of proportions. Miss Pastori is coaching with Giacomo Minkowsky with whom she has studied for some time.

SAN FRANCISCO MUSICAL CLUB CONCERT

One of the most enjoyable programs of the season was given by the members of the San Francisco Musical Club in the Ballroom of the Palace Hotel on Thursday morning, February 1st. There was a slight change in the program. Instead of the second Trio by Saint-Saens, a Grieg Sonata was very beautifully rendered by Miss Mary Sherwood, cellist, and Miss Marjorie Bond, pianist. Miss Elizabeth Warden chose a particularly interesting group for her number and sang them in a most charming manner, ably accompanied by Mrs. Thelma Warden.

Mrs. Elsa Behlow Trautner sang a group of songs and gave much pleasure with her great style and vivacity. The accompaniments played by Miss Ethel Alexander were noticeably pleasing. The audience experienced a distinct thrill when Miss Marion Frazer played a group of piano soli. Miss Frazer is a diminutive Elly Ney. She played with great freedom and temperament, and with the most perfect technic and skill. It is to be hoped that the name of this brilliant young pianist will appear frequently on the programs of the San Francisco Musical Club.

M. G. McP.

DELIGHTFUL CONCERT AT S. F. CONSERVATORY

Ada Clement and Artur Argiewicz gave an unusually enjoyable concert at the San Francisco Conservatory of Music last Monday evening, February 12th. This consisted of one of the postponed events of this institution and although those interested in the valuable activities of this organization had to curb their patience it was well worth waiting for to listen to these artists interpret Sonata op. 13 (Faure) and Sonata in A minor (Schumann). We do not know of two musicians residing in this State better qualified to give as enjoyable a hearing of ensemble music as Miss Clement and Mr. Argiewicz. Uncompromising seriousness and authoritative intelligence mark their interpretations. Technically as well as musically they fathom the purpose of a composition, and their performance testifies to their having studied the work carefully and painstakingly, thus revealing a respect for their audience which many artists who appear in public do not seem to entertain. The hearty applause accorded them was indeed well justified.

The assisting artist was Rina Lazelle, soprano, who, although residing among us but a comparatively brief space of time, has already endeared herself to our musical public in a manner that reflects the splendid impression she has made through her vocal art. The possessor of a voice thoroughly well placed, endowed with flexibility and used with discretion and judgment, Miss Lazelle, through her song, singingly and profoundly transmission of the inner thoughts contained in a song, has established herself rapidly in the front rank

of the Pacific West's instructors and vocal artists. Both as to arrangement of her selections and as to the intellectual grasp with which she sings them Miss Lazelle has reason to be entitled to the serious consideration of profession and public. Miss Clement played the accompaniments with that refinement of style which she has made her own.

EMMET RIXFORD SARGEANT'S CONCERT

Considerable interest is being manifested in the forthcoming concert of Emmet Rixford Sargeant, an exceptionally gifted young cellist, artist pupil of Stanislas Bem, which will take place in the Italian Room of the St. Francis Hotel on Friday evening, February 23rd. This will be Mr. Sargeant's first introduction to the musical public of this city in a public recital and Mr. Bem has every reason to expect this young artist to give an excellent account of himself. An unusually interesting and artistic program has been prepared for this occasion as may be seen from the following compositions: Concerto (Edward Lalo); Sonata C major (J. S. Bach); (a) Bee (Schubert), (b) Romance sans paroles (D. van Goens), (c) Elfentanz (Popper); Variations of a theme rococo (Tchaikowsky). Tickets are now on sale at Sherman, Clay & Co.

GREAT INTEREST IN MUSICAL BLUE BOOK

Although we expected that the musical profession would take great interest in the Musical Blue Book of California which is to comprise all the musical activities of the State, our highest expectations are being surpassed by the universal interest that so far is being displayed in this publication. C. C. Emerson, business manager of the Blue Book, tells us that he is very much encouraged by the friendly attitude of everyone, and there can be no question regarding the eventual success of the enterprise. When finished the Blue Book will include everything anyone wishes to know about musical conditions and the musical activities of California. It will be a documentary evidence for the power and influence wielded by the musical profession, and will bring every musical interest or enterprise between the covers of one book. We do not believe that we are exaggerating when we say that at no time has there been published a work of exactly the same nature and value as this Blue Book.

MABEL RIEGELMAN AND S. F. SYMPHONY

Mabel Riegelman, prima donna soprano, made three appearances as soprano soloist in Mahler's Fourth Symphony. She appeared once in Oakland, Cal., on November 30th, and twice in San Francisco, on December 1st and 3rd.

Ray C. B. Brown in the *San Francisco Chronicle* of December 2nd, 1922, says: "Mabel Riegelman sang the verses from 'Des Knaben Wunderhorn' in the last movement with charm and expressiveness."

Roy Harrison Danforth in the *Oakland (Cal.) Tribune* of December 1st, 1922, says: "The solo part, occurring in the fourth movement, is a gem, and Mabel Riegelman, whom Oakland always remembers and in whom it always delights, sang it with the purest ray serene. The note with which the song came, spontaneously and unforced from her lips, in her usual sweet, well-modulated voice. She and Hertz were forced to return innumerable times for the applause which their work aroused."

Charles Woodman, speaking of Miss Riegelman's first appearance in San Francisco, in the *San Francisco Call* and *Post* of December 2nd, says: "Gustav Mahler's Fourth Symphony, with Mabel Riegelman as soloist, was given its first performance in San Francisco by the Symphony Orchestra, under the direction of Alfred Hertz, at the Curran Theatre yesterday afternoon. At the beginning it is as well to start at the other end and say that the charming soprano sang the story of the pleasures of Heaven, its music, dancing, drinking and feasting, as represented in the poem that forms the program for Mahler's music, with the beauty and clarity of voice, the purity of diction, elegant phrasing and both natural and acquired talent that distinguishes her as a great artist. She was recalled again and again and given rapturous applause."

Anna Cora Winchell in the *San Francisco Journal* says: "The symphony's idiosyncrasy was that of a soprano solo through the fourth movement, dominated by lyricism and leaving a delightful and soothing impression. Its singing by Mabel Riegelman could not have been given with greater rapport, and at the close both she and Mr. Hertz were brought out four times to receive appreciation in which the orchestra players shared."

Speaking of the second performance the *San Francisco Call* and *Post* in the December 4th, 1922, issue says: "For her well balanced and reserved singing in the last movement Mabel Riegelman received many plaudits at the end of the symphony."

Alfred Metzger, editor of the *Pacific Coast Musical Review*, says, in the issue of December 9th, 1922: "A novelty, which has been used by other composers, is the introduction of a soprano in the fourth movement of the symphony. This melody was sung by Mabel Riegelman in very artistic fashion. It is unusually difficult to sing and requires phrasing of the utmost refinement. Miss Riegelman's voice blended accurately with the instrumental portion of the work, and that she was in complete sympathy with Mr. Hertz' interpretation was evident from the fine ensemble of voice and orchestra in this fourth movement of the work."

The *Daily News* of December 2nd, 1922, says: "The symphony ends with a song in which the motive is all summed up. Mabel Riegelman, soprano, rendered it with vivacity and natural nonchalance in a superb voice."



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SYMPHONY CONCERT

(Continued from Page 1, Col. 2)

played, but even more so because of the apt and picturesque pictures into which these threats were woven. We have never witnessed a composer obtain so much from such a brief idea and such scanty material. We certainly congratulate Mr. Elkus most heartily, for again he has shown what a truly gifted musician he is.

The climax of the concert consisted of the Grieg A minor concerto with Moiseiwitsch at the piano. We know of no pianist who is so satisfying both as soloist and ensemble player as Moiseiwitsch. Without forcing his tone he obtains effective emphasis, and at the same time without bringing out too strikingly a contrast he changes from the dramatic into the "lyric" so to speak. Although the full force of the orchestra may be employed his well modulated tone stands out plainly above the sea of sound and at the same time he shades and colors his playing in a manner to emphasize the beautifully flowing phrases of the composition. He is always absolutely sure and no difficulties, due either to technical intricacies or speed worry him in the least.

In conclusion we feel tempted to let our readers into a secret disclosed by Mr. Hertz at the luncheon given in honor of Moiseiwitsch by the Musicians' Club. When it became feasible to secure Mr. Moiseiwitsch's services for the ninth pair of symphony concerts Mr. Hertz asked him to play the Grieg concerto. Mr. Moiseiwitsch said that he did not know it. Unlike most pianists he did not at the same time suggest another work, but added that he could learn it. Now, mind you, he had but two weeks to do this in, at the same time having to appear in a number of concerts in other parts of California. But he managed to learn it by heart in a manner that no great pianist could have surpassed. We regard this as a truly wonderful achievement. The enthusiasm of the audience was fully justified.

Mlle. Modiste at Rivoli

(Continued from Page 1, Col. 4)

taste and beauty of voice. Elfrida Steindorff also adds to the vocal success of the opera by interpreting the first aria of the production with success as to vocal expression. Lavinia Winn confines herself to a very dignified society lady's part and acts with dignity and grace, until she is given a chance to do a little soubrette stunt, including a song and dance, which is done with her usual irresistibly vivacious style. Edna Malone again scores with her natural terpsichorean gift, gaining as usual spontaneous applause and insistent demands for encores. Dixie Blair, the new character woman, made a most favorable impression by obtaining a very realistic impersonation of the eloquent Mrs. Bent, whose colloquialisms form one of the most entertaining phases of the production.

The chorus is clever both vocally and from the standpoint of dancing while the orchestra under Paul Steindorff's able leadership adds to the excellence of the performance. Costumes and scenery match the performance as to taste and skill of production.

FINAL AUDITORIUM CONCERT

The most attractive program of the highly successful season of popular municipal concerts given by the San Francisco Symphony Orchestra has been reserved for the fifth and last, to take place at the Exposition Auditorium on Saturday evening, March 3. Not only are the orchestral numbers chosen by Conductor Alfred Hertz of the highest order, but, in addition, there will be two notable soloists to lend variety to the musical offering.

Few artists have such claims to distinction as Efrem Zimbalist, the violin soloist of the evening. He is one of the foremost violinists of the world, a graduate of that extraordinary school of Leopold Auer, and his extraordinary gifts have been recognized and appreciated by the American public ever since he made his debut in this country, ten years ago. He has chosen for his concerto with the orchestra that of Mendelssohn, in E minor, and he will also play the Saint-Saens' Havanaise and the Ysaye arrangement of the Valse Caprice, by Saint-Saens.

Warren D. Allen, the distinguished organist of Stanford University, will pre-

side at the console of the great municipal organ and with the orchestra will play Beethoven's Fantasia in G major, op. 35, a remarkable work and full of interesting features. The program will open with Liszt's symphonic poem, "The Prelude," and the other numbers will be the Rimsky-Korsakov Spanish Caprice and the wonderful 1812 Overture, by Tchaikowsky. The demand for seats, ranging in price from twenty-five cents to one dollar, is already very large at Sherman, Clay and Company's, and J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, under whose direction the concert will be given, predicts that standing room will be in demand at this last event of the season.

HOFFMANN TOMORROW

The only recital this season announced for the famous Polish pianist, Josef Hofmann, takes place this afternoon starting at 2:45 o'clock at the Arcadia Pavilion, Eddy and Jones streets. The big hall will be filled to its capacity with the thousands of admirers of Hofmann, for San Franciscans, like music lovers the world over, concede Hofmann to be the pre-eminent pianist of the day. Ever since America first heard Hofmann play as a little lad ten years old with fingers of fairy touch he has grown in musical stature. Today he is one of the world's master pianists.

The program to be given by Hofmann this afternoon is of vast dimensions. The rarely heard Hammer-Klavier, Opus 106 Sonata of Beethoven will be given first, following which will come six Chopin Etudes: E major, C Sharp minor, A flat major, C sharp minor (duet), G flat major (black keys) and C minor (Havolion). Then Hofmann will give examples of his own compositions, a series of Mignonnets entitled Children's Corner, and his Etude in C major (for the left hand alone). The concluding numbers on the program will be the Liszt Consolation in D flat major and the Liszt Spanish Rhapsody.

The remaining tickets for the Hofmann recital will be on sale this morning beginning at ten o'clock at the Arcadia ticket offices.

Edward Johnson, the famous American tenor, who is now one of the mainstays of New York's Metropolitan Opera forces, and who for several years was the most popular member of the Chicago Company, is coming to California under Selby C. Oppenheimer's management and will appear in San Francisco on Friday night, March 16th at the Arcadia Pavilion. Johnson in recital is said to be quite as superb as Johnson in opera. Endowed with a rare intelligence, the gift of understanding his interpretations and a great love for recital work, Johnson has developed a program of unusual proportions and extraordinary interest.

Theo Karle, the eminent American tenor, will give a recital at the Berkeley Tennis Club in the University city on Sunday night, February 25th, as a feature of the Alice Seckels' Sunday evening Musicales. This series has attained great popularity in the transbay cities and each recital finds the hall of the Berkeley Tennis Club filled with music lovers. The Karle concert will conclude the present season, but Miss Seckels announces that next year arrangements have been made to present four internationally famous artists and to maintain in every way the standard she has established.

A vocal recital will be given by the pupils of Miss Rena Lazelle at the San Francisco Conservatory of Music, 3435 Sacramento street, Wednesday evening, February 21, at 8 o'clock.

A piano and violin recital by the pupils of Mr. and Mrs. Jabish Clement will be given at the San Francisco Conservatory of Music, 3435 Sacramento street, Saturday evening, February 24, at 8 o'clock. Both these recitals are open to the public.

Miss Eva Garcia, the brilliant California pianist, will give a recital under the management of Zanette W. Potter at the Hotel Oakland on Tuesday evening, March 13. Considerable interest is being shown in this affair as Miss Garcia combines with exceptional artistic skill on the piano excellent judgment in selecting her programs. She will be assisted by H. Arthur Garcia, violinist.

Edith Benjamin will sing at the Palace of Fine Arts tomorrow (Sunday), February 18, and at Ebell Hall, Oakland, on February 27.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Los Angeles Office: Suite 447 Douglas Building, 257 So. Spring Street, Telephone 820-302

Notice to Contributors and Advertisers:—All copy should be in the Los Angeles office not later than Monday noon of each week, to appear in the issue of same week.

Walter H. Rothwell conducted the Philharmonic Orchestra in what might be termed a "climatic" program on Friday and Saturday of last week. It began with Beethoven's Second Symphony in D, delicate and restful, mounting through Maurice Ravel's Rhapsodie Espagnole, and ending in Weber's Oberon Overture. Betsy Lane Shepherd was soloist for this, the ninth symphony concert.

The Beethoven Symphony was played for the first time this season. No so fiery as Rothwell's usual selections, but it was noted for its smoothness and splendid adhesion to form. Even in sharp pauses there was continuity. More and more do we know acknowledgement of the director's force in interpretation. The Ravel number was repeated, owing to lack of preparation for Rachmaninoff's Isle of the Dead. By repetition it did not suffer, however, for even more beauties were brought out in second study. There were shadings of tone and theme which called for definite control of many instruments, yet produced the effect of a single voice. Weird, demanding alert attention through its successive melodies, it offers a number of solo opportunities. Sylvain Noack, violinist, Vladimir Drucker with trumpet, May Hogan and Alfred Karsch, pianists, Samuel Bennett with French horn, O. W. Hoffman with English horn, and Pierre Perrier's clarinet were featured. The Oberon Overture is a delightful romance. Whimsical at first, then crashing into a zestful swing, it leaves no room for lagging or nebulous instrumentation.

Betsy Lane Shepherd has a well rounded soprano voice and enunciation that is commendable. She sang two arias; that of Lia in L'Enfant Prodigue, and Il Est Doux from Massenet's Herodiade.

M. ALEXANDER.

The Los Angeles Trio gave its fourth concert Friday night, February 9th, in the Ebell auditorium, which house proved almost too small for so large and enthusiastic an audience. It is interesting to watch these artists. Here are three, each possessed of an emotional complex, each absorbed in the intricacies of his own art, yet all three subordinating their temperaments to an invisible director, the mood of the composer. May McDonald Hope, delighting in the demands of the keyboard before her; Calmon Luboviski, with no artifices, finding the violin an instrument of self-expression; Ilya Bronson sounding the depths of, and master of, his violoncello.

There were three distinct music periods represented—Gosens's Five Impressions of a Holiday, Beethoven's Kreutzer Sonata, and Franck's Trio F Sharp major Op. 1 No. 1. There were some in the audience who rebelled against the ultra-modernism of Eugene Gosens. Not one person, however, but appreciated the distinct tonal pictures called forth. Church chants produced by Jay Plowe's flute (which, by the way, won commendable place as solo instrument) chimed and a water wheels' splashing emitted from the piano, the deep peace of Nature enriched by the 'cello,—they were vivid impressions.

The Kreutzer Sonata was the most applauded. The pianiste did some specially fine work here. Such forceful playing with an understanding use of the pedals, easily might have become obtrusive, might easily have disarranged the deft phrasing and rich violin tones of Luboviski. But the composition was so well read that technical skill formed rather a background for a theme that is poignant, but never heavy.

Cesar Franck's piece showed how well rehearsed the Trio really is; smoothness and unity were noted particularly. This number may be counted as one of the best these artists have offered.

M. ALEXANDER

Arthur Schnabel, famous Viennese pianist, will be heard for the first time on the Coast with only one performance, the 27th of this month. Although a composer himself, he plays none but ultra-classic numbers, and is considered an authoritative interpreter of such. He is in the foremost ranks of European musicians, having appeared in recitals and symphony orchestras for a number of years. Last year he visited America but a tour farther than the east was impossible at the time. Mr. and Mrs. Thilo Becker, prominent in musical circles here, will entertain Schnabel while in this city.

The Chamber Music Society has arranged a very well balanced, representative program for the eighth concert on Friday night, the 16th inst. Saint-Saens, Joseph Jongens and Schubert will be interpreted. Fanny Lott, soprano, will sing the Jongens number, Calmes, aux Quais Deser.

Earl Meeker has been engaged as guest artist of the De Lara Company for its next opera, La Favorita, to be presented the 22nd and 23rd of March at the Gamut Club auditorium.

Fedor Chaliapin produced a sensation. The Russian artist sang two nights, February 6th and 8th, in the Philharmonic auditorium. The crowds that came to see



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and hear him shouted enthusiasm and excitement. Started by the dramatic style and revolutionary method of delivery, it is difficult to realize the fullness and richness of Chaliapin's voice. Seldom, if ever, has Los Angeles seen such a combination of emotion and talent. The repertoire ranged from unfamiliar folk songs to the more popular foreign numbers; each was a bit of opera, however, and the result of a true artist conveying his own understanding to others. Perhaps the most applauded (if judgment can be deducted from the clamorous approval greeting every selection) were Tchaikovsky's Night and The Two Grenadiers by Schumann, Max Rabinowitch, pianist, and Nicholas Levenne, 'cellist, were both soloists and accompanists.

Josef Hofmann presented the first of two concerts to be given in the Philharmonic, on the afternoon of the 10th inst. In the evening of the same day he arranged an impromptu program, including the Appassionata of Beethoven, which substituted the appearance of Chaliapin (unfortunately ill) with Efreim Zimbalist in Pasadena. Friday he will complete his appearance here, with an all-Chopin program.

Los Angeles is to have its Music Week in May. Outlying towns—Long Beach, Anaheim, and Fullerton—are considering music festivals for the spring, so that it may be possible to make it a Southern California event. The executive committee has been appointed, including L. E. Behymer, president of the Gamut Club; Benjamin Pearson, vice-president of the civil service commission; Mrs. J. J. Carter, president of the Hollywood Community Chorus; W. R. Gulbranson, music chairman of the Rotary Club; Mrs. W. A. Mabree, chairman of church music for the Federation of Musical Clubs; E. P. Tucker, president of the Southern California Music Trades Association; C. B. Raitt, superintendent of the playground department; J. A. Lewis, president of the Song Leaders' Association; E. B. deGroot, executive of the Boy Scouts.

The Philharmonic Orchestra, in its seventh popular concert, presented on February 4th an all-French program with Annie Altman, Russian pianiste, as soloist.

Delightful and popular as French music is, every number was well applauded. Under the Linden from Massenet's Scenes Alsaciennes, and Serenade a Mabel from Godard's Scenes Ecosaisiennes, were distinct novelties, so well received that an encore of each was given. The solo conversations between Ilya Bronson's violoncello and Pierre Perrier's clarinet were as interesting as the oboe serenade of Henri de Buscher. In this latter the orchestral accompaniment was especially artistic. Brilliant and spirited were both the Rakoczy March (Berlioz) and L'Apprenti Sorcier (Dukas). Chabrier's Rhapsody Espana seemed the resume of all the ecia! shown on the program.

Annie Altman gave the exacting Concerto No. 4, of Saint-Saens. Her virility of touch and tone were well brought out against the orchestral accompaniment.

The close of this month will leave an exhausted public of music lovers in Los Angeles, for at no time during the season has there been such a continuous appearance of international artists,—Chaliapin, Hofmann, Padewski, Schnabel, the San Carlo Grand Opera Company.

Serge Rachmaninoff, composer-pianist and refugee from Russia, played February 2nd to an overwhelming audience. His was a single appearance, but Rachmaninoff could have as large an audience every day of a week, had such a thing been possible; those who were turned away Friday night, and those who indirectly

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PROGRAM

Mozart.....Symphony No. 41 in C Major (Jupiter) (Koechel 551)

Gilere.....Symphonie Pour Les Syrenes, Op. 33

INTERMISSION

Beethoven.....Concerto for Violin in D, Op. 61

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received the enthusiasm of the twelve hundred who heard him. Rachmanninoff with his own C Sharp Prelude, Rachmanninoff with Chopin, Weber, Medtner, Liszt, or Mozowski and Ever—the lived equally in the mood of the composer. And in his peculiar abstraction he seemed totally indifferent to his admirers.

Feodor Chaliapin gave of his sensational singing for the first time in this city on Tuesday and Thursday evenings. With his inimitable style, operatic and impulsive, he is conquering the America which could not appreciate his advanced art and sent him back to Russia seventeen years ago.

Josef Hofmann will present two afternoon programs February 10th and 16th. Sufficient is such an announcement, for Hofmann's reputation as pianist dates from the time he was considered a child prodigy. The first program will include Beethoven, Chopin, Liszt, and a group of Hofmann's own minigones, together with an Etude in C Minor, played with the left hand alone. The second will be devoted entirely to Chopin.

Padernewski, composer-pianist, will fill engagements for February 21st and 25th afternoons. Since his political activities, the influence of such on his musical art will be analyzed.

Arthur Schnabel is new to Los Angeles. As pianist, this Viennese has appeared with the leading Eastern symphony orchestras since his arrival in this country. Among the distinctive numbers he will play are Beethoven's Sonata Pathétique and Bach's Italian Concerto.

The San Carlo Grand Opera Company opened a fortnight's engagement on February 12th. Fortune Gallo, impresario, and Carlo Peroni, director, have gathered a stellar cast: Tamaki Miura, Anna Fitch, Alice Gentle, as well as Josephine Lucchese and Romeo Boscaccio. There will be but one repeat during the entire engagement, that of Tamaki Miura in Madame Butterfly.

Mischa Elman's recital of February 5th marked the third of a series of artist's programs sponsored by the Woman's Club of the University of Southern California. Assisted by Joseph Bonini at the piano, the violinist displayed the best of his talent, for the program was varied and representative. Following is the order of the concert:—Sonata, E Major (Handel); Concerto in B Minor (Saint-Saens); Adagio (Mozart); Contradances (Beethoven); Apres un Reve (Faure-Elman); Hungarian Dance No. 7 (Brahms-Joachim); Nocturne, E Flat (Chopin-Sarasate); and Wieniawski's "Souvenir de Moscow."

The seventh concert of the Los Angeles Chamber Music Society's season was given over to compositions for woodwinds, cello and piano. The program consisted of Goossens, Trio, Three Impressions of a Holiday, opus 7, for flute, violoncello and piano—Andre Macquarre, Frits Gaillard and Homer Grunn; Mouquet—Suite in Sonata Form for flute and piano, opus 15—Maquarre and Grunn; Boellman—Sonata for violoncello and piano, opus 40—Gaillard and Grunn; Macquarre—Suite Romantique for flute, oboe, two clarinets and two bassoons.

It was one of those programs that I suppose must be given ever so often, but it left me sighing after other music. If the strings had come on at the last with a Haydn quartet or even one of those delightful little compositions of Frank Bridges, I might have gone home happy. The Goossens Trio was saved a little by the humorous rhythm of the last impression—At the Fair. The program was unmistakable. Water-wheel, Village Church and Fair were all audible enough, but the effects which surrounded them seemed remarkably unmusical.

The Mouquet Suite was much more satisfying. This is real flute music, and Andre Macquarre's sensitive interpretation of it charmed the audience. The delicate colors and dainty images of Watteau are akin to it—a very French Fan is the Fan of Mouquet, not at all Greek. The movement—Fan and Nymphs was a flute triumph. Macquarre thoroughly entered into the spirit of the number and at any moment one expected him to skip across the stage with delightfully fantastic dance steps. The cello demands very wonderful composition. Frits Gaillard plays with a broad fervent tone which could have been heard to much better advantage in music of a warmer character than the Boellman Sonata. Suite Romantique by Andre Macquarre was particularly pleasing in harmonization. Consisting of three numbers, Sous Bois, Pres de la Source and Jeux de Cerfs, there came a distinct break in style in the middle of the second number when music, which recalled Haydn and early Beethoven, suddenly played a whole

tone scale and aligned itself with Debussy and the French Moderns. This was a little disconcerting, but the first and third numbers were pleasant music and the ensemble playing of woodwinds was rich and well attuned. We could well hear more of this music scored for these instruments. Perhaps Mr. Maquarre has more up his sleeve. Henri de Busscher's oboe always plays to grateful ears.

LLOYD DANA

Grace Wood Jess, our greatest exponent of folk-songs, is receiving superlative praise from the critics this season for her wonderful interpretation of the songs of Russia. There is a great vogue for all things Russian, at present. Russian opera, singers, players, and the ever-popular Russian ballet, are prominently to the fore, but it has remained for Miss Jess to bring before us a most characteristic and individual phase of Russian life and character, as typified in the folk-songs. On all her programs this season Miss Jess is including a group of Russian numbers. Two of these, the "Street Singer of Odessa" and "Dear God, Have Pity" were arranged for Miss Jess by the charming Russian artist, Mlle. Ariadna Roumanova. The third, "The Goat," is by Moussorgsky. In these three songs Miss Jess runs the whole gamut of emotions. As the Street Singer, in her piquant Russian costume, she cajoles her hearers into tossing their coins to her, with her flashing smiles, her quick pantomime, and her rhythmic dancing steps; she is coquetry personified. In the second song she is tragically pathetic—the tragedy of a peasant mother, watching by the death-bed of her child. In the Moussorgsky item she is humor—ironic humor—with a strong Muscovite flavor. The three songs form literally a glimpse into another world.

Theo Karle, tenor, will be soloist for the Wagner program the Philharmonic Orchestra gives Sunday afternoon, February 18th. He will sing the aria "In Fernem Land" from Lohengrin and the prize song from Die Meistersingers. The program itself will be of variety, as Conductor Rothwell knows his Wagner well.

Raymond McFeeters, pianist, was given a home voyage by the Gamut Club February 7th. He will accompany Grace Wood Jess, interpreter of folk-songs on her concert tour, leaving immediately.

Ruth Wilson, Mrs. Percy Oats and Violet Stallcup gave violin and piano selections at a recital in the Kramer studios February 13th.

Anita Arliss is preparing an operetta to be given by her pupils the last of March. This teacher of voice has only recently come from New York and professional engagements.

The Woman's Club Chorus of Hollywood will give a concert on Wednesday night, February 21st, at which Carl Gantvoort will be featured soloist. This chorus consists of some sixty voices, directed by Hugo Kirshofer and accompanied by Inez Jacobson.

Constance Balfour was soprano soloist for the Optimists' Club which met at noon, February 2nd. Dr. Ray Hastings, prominent organist, accompanied her on the piano.

Margaretha Lohmann, pianiste, Mr. and Mrs. Harold Scott, violin and piano, and Mrs. E. O. Winkler, in a group of songs, were the program for the Monrovia Woman's Club at a meeting last month.

Margaret Goetz and Grace A. Freebey are meeting with such success with their operagales that they contemplate a trip into the northern states. The Jewels of the Madonna was presented in both Redlands and Pasadena during January. Tosca was given on Sunday, January 28, and Gioconda the following Sunday at the Three Arts Club of this city. The second week of February these two artists will appear in San Diego and Santa Barbara.

Anna Ruzenna Sprotte, contralto, entertained the California Art Club on Saturday afternoon, February 3rd, with a group of Bohemian folk-songs. She also appeared in a joint recital with Alfred Kastner, harpist, at the Glendale Woman's Club, January 31st.

Raymond Harmon, with his fine tenor voice, has been appearing in frequent recitals. During the last of January Harmon sang at the Long Beach Junior High School and for the Music Culture Club of this city. With Lora May Lampert, soprano, he gave a joint recital at Pasadena, where there was a large attendance.

Constantine Bakaleinikoff, former 'cellist of the Philharmonic Orchestra, is now conductor of the Kinema Orchestra. Bakaleinikoff has had extensive concert experience, having toured Europe and the Orient after graduating from the Moscow Conservatory. His plans are to give varied programs.

Ennice Landrum Brigham illustrated on the piano a lecture given by Dr. Alexis Kall on Robert Schumann at the Hollywood Woman's Club January 31st. Jessica Lawrence who is chairman of the music department of the club, had charge of the program.

Ernst Morrison, tenor, gave a recital, including some of his own compositions, at the Hollywood Woman's Club January 31st. Homer Simmons, who, by the way, has been quite active with local engagements and expects to depart for study in Europe soon, assisted on the piano with selections from Rachmanninoff and Scriabine.

The California Girls' Quartet, composed of Myra Belle Vickers, Jessie Lucile Gibbs, Margaret Wilson, and Maybelle Berry, sang some spirited numbers for the Matinee Musicale club on February 1st. Mrs. Edgar Burdette, accompanied by Mrs. C. W. McKinley, also sang a group of short selections.

C. Albert Tufts, Dr. Ray Hastings, Ernest Douglas and Percy Shaul-Hallett were soloists for the local chapter of the American Guild of Organists, when they gave their fifty-fourth recital last Monday night. It was a manuscript program, honoring the compositions of their own members. The composers represented were Ludwig P. Conde, Jr., Frederic Groton, Ernest Douglas, C. Albert Tufts, Dr. Ray Hastings, Percy Shaul-Hallett and Dr. Roland Diegle.

Conductor Rothwell will include Rachmaninoff's Toteninsel (translated, The Island of the Dead) with his Symphony Orchestra on Thursday and Friday of this week. The program is of unusual interest, both because this symphonic poem, due to its true Slavic intensity, is seldom attempted, and because Betsy Lane Shepard, soprano soloist, will appear for the first time in this city. Mme. Shepard will sing in French the Air de Lia from Debussy's *Enfant Prodige*, and the aria from Massenet's *Herodiade*. The orchestra will interpret also, Beethoven's Second Symphony in D major and the Oberon overture by Weber.

Herbert Gould was guest soloist when the Ellis Club gave its program February 8th in the Philharmonic auditorium. Gould is a basso-baritone on leave from the Chicago Opera Company; his songs included the Toreador from *Carmen*, the beautiful Wanderer Song and Dietrich. William Pilcher, tenor, Mrs. Hennion Robinson and Marguerite Bitter, pianists, will assist the club ensemble in presenting the following numbers: Beethoven's *The Glory God in Nature*, Parker's *Flow, Flow, Thou Winter Wind*, Stevenson's *The Yagabond*, Barlow's *The Great Awakening*, Dvorak's *Songs*, My Mother Taught Me, and the shorted Valentine (Parker). My Little Rosebud (Filke), A Tragic Tale (Fox), Land Sighting by Grieg. J. B. Poulin has coached the singers.

Arthur F. Fuller, the bedridden composer, has announced two more concerts for this season. They are dated for March 6th and May 29th, in the Ebell Club auditorium. Last December this musician gave a recital of piano selections and songs, meeting with a decided success.

The Neville-Marple Music Company are having a heavy demand for Guthrie Harris' ballad, *Dreams of Old*. The song carries a haunting melody and is written for mezzo-soprano and baritone.

Some of the city's most promising talent was brought out during the January Sunday afternoon Musicales at the Southwest Museum. Mildred Brockway is announced for a piano recital and on the morning of February 10th Martine Sherrill and Gladys Baumgartner will appear as pianists from the Page School for Girls.

At the California Theatre—it is not often that one hears as good a motion picture house as is heard at the California theatre this week. Carl Elinor, the conductor, has chosen Wagner's "Ride of the Valkyries," that barbaric untamed music that opens the third act of the great German composer's opera "Die Valkyries." That the audience appreciate his selection is evident by the applause that greets him as the last note echoes through the building. Drda's "Serenade," the second number on the concert program is as enthusiastically received as the first and "A Plantation Rhapsody," arranged by Mr. Elinor, is a clever intermingling of "Ante Bellum" melodies and negro buck and wing dances, played in the genuine Southern style. The scoring of "Mad Love," the current attraction at the theatre, is well done indeed. Mr. Elinor has the knack of using motives from the best compositions and the following numbers are only a few of the splendid selections used this week: "Knowest Thou the Land" from "Mignon," Beethoven's Seventh Symphony, "A Pea d'Amour," "La Tosca," "Ma non Lascia," "King Manfred" and "Louise."

SIXTH PEOPLES ORCHESTRA CONCERT

With Alexander Saslavsky conducting, the Peoples Symphony Orchestra will give the sixth concert in its educational series on Friday night, February 23rd, at 8:20 o'clock, in the Scottish Rite Auditorium. The complete program is as follows: Symphony Rustic Wedding (Goldmark); Overture Mignon (Thomas); Set of Songs: Grazia Carbone, contralto—(a) Rhapsodia primavera (Leoncavallo), (b) Come ragazzo di sol (Caldara), (c) Come into the Garden, Maud (Dresel), with String Orchestra; Waltz, Roses from the South (Strauss). (Repeated by general request).

Grazia Carbone, the contralto, who will make her first public appearance in San Francisco at this concert, is an American by birth, of Italian parentage and European education. She and her sister, Carmela, are widely known singers, and Max Bruch, after hearing these sisters sing in Berlin and London, marked his appreciation by dedicating to them his duet, *Crux Fidelis*. Grazia and Carmela Carbone accompanied Adeline Patti on the last of her innumerable tours, singing in all the principal towns of England, Ireland and Scotland.

The program will be preceded by a short talk by Robert C. Newell on the themes of the compositions to be played and on one of the instruments of the orchestra—the bassoon.

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MUSIC IN SANTA BARBARA

SANTA BARBARA, January 8, 1923.—As brilliant as unusual was an entertainment given here at the Potter Theatre January 4th under direction of Gregory W. Golubeff, the Russian mandolin wizard whom the late Enrico Caruso classed as the Paganini of the mandolin. We have not been giving the mandolin a very high place among musical instruments but after hearing Mr. Golubeff we have changed our minds considerably. In his hands the mandolin becomes a serious competitor with the violin and other "highbrow" instruments, and Mr. Golubeff's pioneer work for the mandolin will undoubtedly call forth a long line of imitators, but like Paganini he will for a generation or so be in a class by himself. Golubeff played a Russian concerto by Wieniawsky and Bohm's *Legende* and was at the zenith of artistic finesse in the last named number.

Golubeff was ably assisted by Paul Alexandroff-Grey, formerly premier baritone of the Russian Imperial Opera, who sang several numbers, among them such favorites of baritone singers as Di Provenza il mar from *La Traviata* and Dio passante from Gounod's *Faust*. Never have these arias been better sung in this part of the country, if anywhere, and the singer certainly proved himself to belong properly on our foremost operatic stages. Our only wish was that he might have selected some Russian opera arias instead of those mentioned, because it is in Russian music the Russian singers excel.

Sophie Belkovich, a former "prima ballerina," of the Russian Imperial ballet captured the audience completely both in her interpretation of Lindsay's Indian intermezzo *Alaska* and as the fairy in Rubinstein's *Night*. Alexander Ergeon Alexandroff sang several Russian songs and Georgia Booth was a very pleasing and efficient piano accompanist. A. N.

FLORENCE EASTON'S SCHOLARLY PROGRAM

San Franciscans, who remember the delightful singing of Florence Easton at the time of her appearances with the Scotti Opera Company two years ago, will welcome the return of this superb American soprano to this city. Since her appearances here Miss Easton has attained great heights in her profession. Her New York recitals are signals for sold out houses and at the Metropolitan she is assigned such leading roles as *Carmen* and *Tosca* in direct competition with the imported song birds of the Broadway institution.

Rarely, indeed, has an operatic soprano prepared so beautiful a concert repertoire as has Easton, and rarely, indeed, has one been so thoroughly praised in the more difficult art of recital than has been lavished on this lovely singer. Florence Easton will be the next artist in the popular Alice Seckels' Matinee Musicales at the St. Francis, where she is to sing on Monday afternoon, February 26th. Ralph P. Hanson, one of America's foremost piano recitalists will be the assisting artist, and the program will include the following selections:

When Two that Love are Parted (Secchi), Come, Sweet Morning (A. L.), My Lovely Celia (Monroe), Nymphs and Shepherds (Purcell), Miss Easton; Feldeinsamkeit (Brahms), Roselein (Schumann), Mausefallen Spruchlein (Wolf), Ständchen (Strauss), Miss Easton; Rhapsodie Op. 11, No. 3 (Debussy), J. L. L. (Chopin), Miss Easton; Rhapsodie (Rachmaninoff), Etude Heroique (Schetzky), Mr. Leopold; La Flute Enchantee (Ravel), Villanelle des petite canards (Chabrier), J'ai pleure en reve (Hue), Carnaval (Faurand), Miss Easton; Time of Parting (Hadley), The Look (Hauemann), Who Knows (Stickles), The Open Road (Ross), Miss Easton; Un bel Di from *Madame Butterfly* (Puccini), Miss Easton.

Elizabeth Simpson's pupils held their third class recital of the season at their teacher's studio in Berkeley on Saturday, January 27th, a varied and exacting program being played with great charm and artistic finish. Miss Simpson's class comprises a large number of young artists of exceptional ability who are working with great enthusiasm for professional careers, and the frequent class musicales are calculated to afford the necessary training in poise and playing experience. The program was as follows: Etude, F minor, Revolutionary Etude (Chopin), Miss Margaret Fish; Polichinelle (Rachmaninoff) Miss Esther Chamberlain; Erotik (Grieg), Etude Japonaise (Poldini), Miss Ruth Hoskinson; Valse (Chopin), Miss Pauline Moran; Shadow Dance (MacDowell), Miss Kathleen Dawson; From Strange Lands and People (Schumann), Etude (Heller), Jacqueline Otto; Hahanaera (Chabrier), Miss Gladys Sibley; Valser Brillante (Chopin), Miss Lois Hanscom; Nocturne, C major (Chopin), Miss Margaret Fish; opus 84 (Chopin), George Kelly; Concerto, G minor (Mendelssohn), Miss Helen Merchant. Orchestral accompaniment on second piano by Miss Simpson.

Lenore Gohrone, a young San Francisco vocalist, formerly a pupil of Giacomo Minkowski, is now in Milan, Italy, under the direction of Emilio Ferone, a well known concert manager. After leaving this city, New York, Miss Gohrone studied for two years with Della Valeri, a prominent New York pedagogue who went with her to Italy and introduced her to those prominent in musical affairs. She is now on the way of becoming known in European concert circles.



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QUESTION COLUMN

Edited By Karl Rackle

1. Which sonata is called the "Storm Sonata"?—T. C. The C major Sonata, Op. 53, by Beethoven, dedicated to Count von Waldstein and usually called the "Waldstein Sonata." It is also known as the "Storm Sonata."
2. Who wrote the "Ocean Symphony"?—A. A. Anton Rubinstein. It was his second symphony and is considered his greatest work. It was written in 1868 and dedicated to Liszt.
3. Which is the "harp pedal" of the piano?—H. T. S. The soft pedal—the one on the left side.
4. What is the origin of the Rakoczy March?—J. W. B. It is a celebrated Hungarian tune whose composer is unknown. It may be called the Hungarian *Marschallaise*. It dates from the early part of the eighteenth century, when it was used by the followers of Prince Francis Rakoczy II of Transylvania in his unsuccessful attempt against the Austrian government. The tune takes its name from the prince but was most likely not composed by him, as is sometimes stated. It has been utilized by various composers, notably by Berlioz in the "Damnation of Faust," and by Liszt in his Hungarian Rhapsody No. XV.
5. What does Sh. St. mean?—C. W. Short strokes in playing an instrument of the viol family.

The San Francisco Conservatory of Music announces three concerts illustrating the development of music from the seventeenth to the twentieth centuries all to be given at Sorosis Hall, 536 Sutter street. The first of these events took place on Sunday evening, January 28th, and the following program was presented: Piano—(Lully) Gavotte, Marion Cleary; (Rameau) Call of the Birds, Margaret O'Leary; (Scarlatti) Sonata, (Marti) Gavotte, Ruth Cook. Flute—(Gluck) Dance of the Blessed Spirits, Melva Farwell. Piano—(Bach) Invention F major and F minor, John Bull Hunting Jig, Marcus Gordon. Voice—(Bishop) Lo, Hear the Gentle Lark, Marguerite Toel; Flute obligato, Melva Farwell. Violin—(Bach) Prelude and Fugue in G minor, Winthrop Sargent. Piano—(Mozart) Air Varie, Herbert Jaffe. Voice—(Mozart) Duet from Don Giovanni, Virginia Parsons and Emilio Gaviot. Violin—(Bach) Double Concerto, Slow Movement, Lillian Swaye and Selma Margolia. Voice—(Handel) "Arm, Arm Ye Brave," Andrew Robertson. Piano—(Scarlatti) Sonata, Mrs. Stanley Hillier.

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EIGHTH SYMPHONY "POP"

For the Popular Concert to be given tomorrow afternoon in the Curran theatre by the San Francisco Symphony Orchestra, Alfred Hertz, the conductor, has, as usual, arranged an attractive program of familiar numbers in keeping with the character of these events, the most important of which are the spirited Spanish Caprice of Rimsky-Korsakow, Liszt's powerful symphonic poem, "The Preludes," and the beautiful andante movement from the Fifth Symphony of Beethoven. The lighter numbers which make up the balance of the program are the overture to Mozart's "Don Juan," the popular Dance of the Hours from Ponchielli's "La Gioconda," Jarnefelt's Prelude, the Pierre Serenade and the Menuet movement from the Brahms D major Serenade which was given its first performance here at one of the recent symphony concerts. The Dance of the Hours, although performed at one of the recent "Pop" concerts, is to be repeated in response to numerous requests from patrons who were delighted with the splendid performance of this well-known number.

Next week's pair of symphony concerts, to be given Friday and Sunday afternoons in the Curran, will present an all-Beethoven program which features Louis Persinger, concert-master of the orchestra, as soloist. He will be heard in the D major Violin Concerto, while the strictly orchestral numbers announced are the "Fidelio" Overture and the first three movements of the great Ninth Symphony. This symphony has not been given in San Francisco since the Beethoven Festival of 1915, and although it is not possible to present the entire work because the large chorus, soloists and augmented orchestra cannot be accommodated in the Curran theatre, symphony patrons have shown great enthusiasm at the prospect of hearing the first three movements, which music lovers agree contain some of the most beautiful music Beethoven ever wrote.

ALCAZAR THEATRE

All box office records have been shattered at the Alcazar by Holbrook Blinn in his tremendously successful comedy, "The Bad Man," which has been crowding the O'Farrell street playhouse to the limit. In order to comply with the demands of the amusement loving public, Thomas Wilkes announces a third week of this noteworthy production, beginning with the matinee performance, Sunday, February 18th.

Blinn's conception of the role of Pancho Lopez, the Mexican handit and his close work in mixing over the delicious humor and satirical fun that is found in the witty lines of the piece has brought forth the unanimous acclaim of the San Francisco critics.

The entire production of "The Bad Man" has been hailed as the best seen here in a decade. Every member of the supporting company is found in a role which suits the actor to a nicety. Particular comment has been made of the work of Nana Bryant in the chief feminine role of Lucia Pell, and Charles Sellon as Henry Smith, the part he interpreted in the original Broadway staging.

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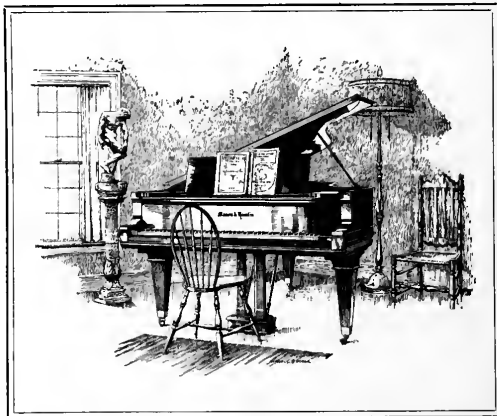
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 21

SAN FRANCISCO, SATURDAY, FEBRUARY 24, 1923.

PRICE 10 CENTS

HOFMANN CHEERED AT ARCADIA PAVILION MUSICIANS CLUB SPONSORS SUMMER MUSIC

Nearly Three Thousand People Stirred by Matchless Art of the World's Most Satisfying Piano Virtuoso—Is Forced to Play so Many Encores That He Practically Gave Two Concerts in One—People Refuse to Leave Hall at Conclusion of Program and Hofmann Played for Forty Minutes After Concert

By ALFRED METZGER

Although Manager Selby C. Oppenheimer had positively announced that Josef Hofmann would give only one concert in San Francisco the enthusiasm of the audience and the generosity of the artist conspired to increase the program originally intended for one concert to such dimensions that it actually developed into a large enough number of compositions to supply two concerts. Although Mr. Hofmann played a number of encores after each group of compositions his audience of nearly three thousand people at the Arcadia Pavilion last Sunday afternoon was so enthusiastic that it remained for forty-five minutes after the final number of the program had been played and Mr. Hofmann was so inspired by the enthusiasm and musical intelligence of his hearers that he actually continued playing until he was forced to leave to keep a dinner engagement at the residence of Mr. and Mrs. Hertz and catch his train for Portland on the same evening.

The program prepared by Mr. Hofmann for his San Francisco audience proved he was familiar with the musical taste of this city, for he treated his San Francisco audience exactly as he treats his New York, Paris, London and Berlin audiences. And this is what we have a right to expect from any of the distinguished visiting artists. The introductory number of the program was Sonata op. 105 by Beethoven, otherwise known as the Hammerklavier Sonata. It represents the acme of academic piano literature and, like chamber music, it makes no concession to popularity or popular taste. Therefore the only possible way in which it can be made to appeal to a large audience is through the skill and intellectual force of the artist. We do not believe that there is a pianist before the public today whose versatility is so extensive that he can play this Beethoven Sonata and the Chopin composition with equal ability to rivet the interest of his audience like Hofmann did on this memorable occasion.

While the Scherzo and the Fugue movements possess sufficient melodic variety, or rhythmic exhilaration, to concentrate the attention of a large audience, including many who are neither students nor professional musicians, the allegro and adagio movements are exclusively theoretical and musically. The adagio movement especially is exceedingly drawn out and totally lacking in all the elements that arouse popularity. Nevertheless both these severe portions of the sonata were played with such depths of musicianship and such sincere emphasis of their intrinsic musical values that the audience gave them its undivided attention from beginning to end and furthermore rewarded Mr. Hofmann with such universally hearty and thunderous applause that the sincerity of it could not be doubted for a moment. The demonstrative tokens of appreciation, after the conclusion of the Sonata, were so overwhelming that we can readily claim among the truly great occasions accorded artists in this city.

In striking contrast to the severity of the Beethoven Sonata was the group of Chopin compositions wherein Hofmann was able to prove that he is as proficient a master of the poetic phase of composition as he is of the more dramatic style.

And for this reason he has always been and will ever remain our favorite pianist, because he is to us the most satisfying of all the virtuosos we have heard. His touch and attack is one moment sheathed in velvet and the next endowed with muscular vitality and virility without degenerating into pounding. His technique is smooth, and as clean and impeccable as combined skill and genius can attain it. His phrasing is a combination of natural instinct and an authority accumulated through many years of practical experience. His Chopin interpretations have

At Luncheon Given in Honor of Benno Moiseiwitsch Views Were Expressed by Prominent Members Regarding Continuation of Musical Activities During the Summer Months—Valuable Suggestions Made

BY ALFRED METZGER

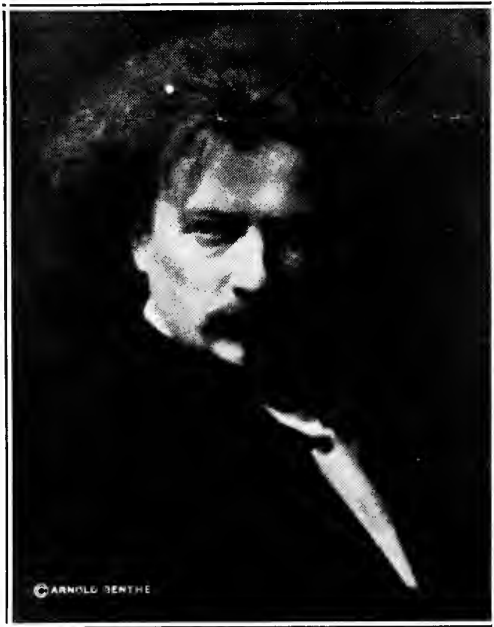
One of the most enthusiastic and useful meetings held by the Musicians' Club of San Francisco was the luncheon given in honor of Benno Moiseiwitsch on Saturday afternoon, February 10th. Among other interesting features was the election to honorary membership of the club of the distinguished Russian piano virtuoso who was greatly pleased with the honor bestowed upon him. A movement, which is likely to be far reaching, was begun by Edmund Lichtenstein who called attention to the fact that San Francisco is practically without impor-

ted to its readers that of summer music has frequently found space in these columns, and we noted with much pleasure that R. C. B. Brown also has devoted attention to this problem on his music page in the Sunday Chronicle of late. Gradually the interest of the public and the profession is being focused on this great musical necessity and we trust that the movement will not be permitted to rest upon these interesting addresses made on this occasion. The cessation of important musical activities during the summer represents an incalculable financial as well as educational loss to this community which it is not at all necessary to suffer. If we asked other business or artistic enterprises to suspend activities during the summer we would be considered lacking in common sense. But what appears to be folly in connection with every other endeavor is looked upon with perfect equanimity in the matter of music.

It does not seem to occur to the average man or woman that adequate entertainment, among which music takes a leading position, is one of the necessities of community life. And specially right now when a large number of business men have combined to "hoist" this part of the State, that is to say to exhibit before the country the various qualities that make this State attractive to the visitor as well as the resident, forget that the outward appearances of a city are not sufficient to retain his interest. Suppose it is possible this year to attract many tourists, and to add to the large number of the young students taking advantage of the summer session of the University of California, what is there in the way of his musical education intended to entertain these guests of the city? As far as we know none at all.

Our symphony season ends the end of March. Our concert season lasts possibly a month longer. And then comes a period of five months practically stagnant in musical endeavor—even many of our teachers suspending their activities. Therefore the earning capacity of the artist and teacher is reduced to seven months in the year. This is neither advantageous to the profession nor the music trade. Consequently the profession and the music trade should be vitally interested in making a change in this very impractical condition. There is no reason why there should not be a season of summer concerts by the San Francisco Symphony Orchestra under the supervision of a specially organized association. We should have a regular music festival with chorus and orchestra such as are held everywhere else in the country. A summer season of opera might be one of the possibilities.

We feel that no concerted effort in this direction is possible without the organization of a California Music Festival Association which will direct the destinies of music festivals and summer concerts exactly as the Musical Association of San Francisco directs the destinies of the symphony concerts during the winter months. And just like the City of San Francisco buys the San Francisco Symphony Orchestra from the Musical Association it could be induced to do the same thing in connection with a Festival Association. To expect the City of San



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the further advantage of adding to the atmosphere of poetic refinement a firm and solid background of determination that deprives the interpretations of any element of effeminacy.

The four Mignongettes comprising the Children's Corner composed by Josef Hofmann during 1882-1884, when he was at the height of his wonder-child career, and which he undoubtedly has embellished somewhat more recently contain an element of humor and childlike happiness that impressed the huge audience very favorably. They are in no sense intended for distinctly serious attempts

tant musical activities during the summer and thereby he started a discussion indulged in by Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, Alfred Hertz, conductor of the San Francisco Symphony Orchestra, Elias M. Hecht, founder of the Chamber Music Society of San Francisco, Redfern Mason, Musical editor of the San Francisco Examiner, Ray C. B. Brown, musical editor of the San Francisco Chronicle, Alfred Metzger, editor of the Pacific Coast Musical Review and other music enthusiasts well known to our readers.

Among the various problems which this paper has from time to time pre-

(Continued on Page 11, Col. 1)

(Continued on Page 7, Col. 3)



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THE OPERATIC SITUATION

Verily the adage that it never rains but it pours is based upon most intelligent observation. During the last two years Gaetano Merola, the distinguished operatic conductor, who, by reason of his association with important operatic enterprises and specially with his connection regarding the open air production at Stanford University last year, has proved to us that he is a man of his word and that he is capable to keep his promises, has tried to interest prominent music patrons influential in business and social life in a plan to gradually crystallize public opinion upon the advisability of securing for San Francisco an operatic organization of dignified proportions which will have its home right here. Now, Mr. Merola proceeds from the only worth-while angle from which such crystallization of public opinion can be positively consummated. We refer to another well known adage—seeing is believing.

When Mr. Merola gave us an illustration of his capacity for organization and artistic expression at the Stanford Stadium last season he showed that he is a man of his word. HE WAS ABLE TO KEEP HIS PROMISE TO THE PUBLIC. In other words he made good. Thousands of people went to Palo Alto at six o'clock in the evening and came back to San Francisco at one or two o'clock in the morning on five different occasions. They did not only pay their money for tickets, but in some cases their railroad fares were twice as much as their entrance fees. People from across the bay could not attend these operas because their last boat left before they could get back from Palo Alto. Nevertheless the project ALMOST proved a financial success. Now is it not reasonable to suppose that what could be done in Palo Alto can be done in the Civic Auditorium in San Francisco with more than a million people to draw from within a radius of twenty-five miles? Of course it can. Therefore, Mr. Merola HAVING PROVED THE FEASIBILITY OF HIS PLAN and having created for himself an enthusiastic following which will surely patronize him ought to receive full support and encouragement for the enterprise he expects to launch at the Civic Auditorium next September or October.

Mr. Merola is negotiating with some of the principal artists of the Metropolitan and Chicago Opera companies for eight performances of grand opera in the most ambitious way yet undertaken in this city. He will engage the personnel of the San Francisco Symphony Orchestra, as he did before, and he will train his chorus in this city during the summer months. He will also train all artists thought sufficiently advanced, experienced and competent to take over the minor roles.

For once all minor roles will be in the care of young artists with fresh voices and contagious enthusiasm. He will see to it that the wonderful lighting effects, artistic and ingenious scenic equipment and entrancing ballet diversissements are not only duplicated, but surpassed, for he also has gained much by experience. The training of chorus and minor artists in this city and the engagement of the orchestra of over eighty men right here will save the exorbitant railroad fares of from forty to fifty thousand dollars which has made grand opera such a luxury in recent years. So far it is Mr. Merola's intention to fix the prices from one dollar to four dollars and NOT HIGHER.

Mr. Merola tells us, and we have every reason to trust him, that he has a plan by which it is possible to arrange the stage in a manner to absolutely correct all acoustic defects hitherto exhibited in the Civic Auditorium. Furthermore this device which he will employ can afterwards be used by the City and the auditorium will thus become pleasant from an acoustic point of view. Mr. Merola will go further, he will arrange the auditorium of the opera house in a manner to obviate many unpleasant features that have hitherto irritated the public who attended opera. One of the irritations, and not one of the least, was the fact that the prices were so high that the defects were enhanced in the minds of the people. With reasonable admission prices fault finding will be reduced, and with practical improvement such fault finding will be almost eliminated. And when the public has once become convinced by personal experience that the very best and very highest form of operatic performance can be given at prices within the reach of everybody, the operatic problem as far as San Francisco is concerned will be solved. Now then, this is the reason why the Pacific Coast Musical Review heartily and enthusiastically endorses the plan of Gaetano Merola.

A short time ago another plan was proposed in the newspapers. It seems that a gentleman by the name of Matt Grau, taking advantage of a name illustrious in operatic history, a name that stands alone among the impresarios who have made America famous in the operatic world, wants the City of San Francisco to give municipal opera in conjunction with the municipal railroad. His idea is to engage "local" artists both as soloists and chorus and musicians from here and give eight weeks of grand and comic opera in the Civic Auditorium. He bases his success on the experience gained in St. Louis, where municipal opera seems to have proved a profitable enterprise. In want of actual support of Mr. Grau's word and also of any proof to the contrary we shall believe him that St. Louis is becoming a wealthy community because of its municipal grand-comic opera season. But, simply because an enterprise has been successful in St. Louis, and has suited the special taste revealed by the people of St. Louis is by no means proof that the same plan would succeed in San Francisco.

This emphasis of employing "local" artists only is just exactly what the Pacific Coast Musical Review opposes with all its energy and perseverance. We do not want our resident artists singled out like that. Either our resident artists are efficient or they are incompetent. If they are efficient THEN THEY SHOULD SING WITH ARTISTS OF NATIONAL OR INTERNATIONAL REPUTATION. If they are incompetent they should not sing at all. It is this isolation of the "local" artists that is at the bottom of the discrimination that exists now among so many music clubs and musical communities against resident artists. Unless our artists are looked upon in the same light and with the same respect as artists visiting us, the problem of the competent artists residing among us will never be solved. Furthermore city officials have neither the time nor the experience to conduct opera seasons. They may, as in the case of our symphony orchestra, engage an already established and well managed organization for a limited number of events, but they could not manage nor sustain our symphony orchestra altogether. San Francisco has advanced sufficiently in music

to enjoy the VERY BEST at prices accessible to everyone. Therefore it would never be satisfied with a cheap affair conducted upon cheap principles.

Finally Mr. Healy announces his intentions of securing artists from the Metropolitan Opera House including Rosa Ponselle and Galli Curci with a chorus and orchestra from here. He does not mention how much the prices will be, but he also seeks the support of prominent business men and society people. There is no reason why Mr. Healy should not give us opera of a high class nature, if he can get the support. But since we know that Mr. Merola has already such support, naturally Mr. Healy will have to get his guarantee fund from another element of the community, and if he can do so, and can give San Francisco an opera season apart from that to be given by Mr. Merola, he no doubt, will get public support, provided the performances are first class and the prices are reasonable. However, with artists like Galli Curci it will be indeed a difficult problem to keep the prices down. It is our belief that the transportation problem has made grand opera in its highest form almost impossible at low prices. Hence the transportation problem must be eliminated. Mr. Merola has been convinced of this, and now we see Mr. Healy, too, has cast his observing eye upon this great obstacle.

Anyway having three big propositions presented to us San Francisco surely is going to have opera next fall. We believe Mr. Merola is most likely to see his dream come true. In the meantime Fortune Gallo is beginning the best season among those he has given in San Francisco next Monday evening in the Curran Theatre. He has five distinguished prima donnas, and several new operas. We predict one of the most prosperous seasons for him in his career. And we base our prediction upon the truly extraordinary advance sale. San Francisco is opera hungry.

WARREN D. ALLEN RETURNS FROM EAST

Well Known California Organist, After Three Months Absence From Home Resumes His Activities at Stanford University

Warren D. Allen, organist at Stanford University recently returned from a three months trip to the East where he filled a number of concert engagements, among which were included the following: Fourth Presbyterian Church, Chicago, Oct. 20; Springfield Auditorium, Springfield, Ill., Sunday afternoon, Oct. 22 (Third Municipal Organ Recital); Wesleyan University, Memorial Chapel, Monday evening, Oct. 30; Columbia University, New York, recital and reception for students and faculty in Contemporary Civilization, Columbia College, November 17; Trinity Cathedral, Cleveland, O., Tuesday evening, November 21st; Westminster Presbyterian Church, St. Louis, under the auspices of the Missouri Chapter of American Guild of Organists, Thursday evening, November 23rd; First Presbyterian Church, Corvallis, Ore., Tuesday evening, December 5th; The Temple Choir of Oakland, First Presbyterian Church, Thursday evening, December 14th.

Throughout his tour Mr. Allen met with brilliant success. His programs included works by Schumann, Frescobaldi, Borodin, Sabin, Saint-Saens, Austin, Franck, Vierne, Nearing, Barie, Bach, Mozart, Schubert, von Weber, Massenet, Gullmunt. The composition by Wallace A. Sabin was entitled Bourree in D major and Mr. Allen played the same with much success on every one of his programs. Our readers no doubt, will be interested in the following press comments which are only a small percentage of those published about Mr. Allen's recitals:

The Wesleyan Argus, Middleton, Conn.—On Monday evening at the Chapel, Mr. Warren D. Allen, organist at Stanford University, who is making a transcontinental tour, gave the finest recital that has yet been heard on the chapel organ. Aside from the great ability of Mr. Allen, the attractiveness of his program did much to increase the success of the recital. Mr. Allen's technique and skill of registration were marvelous. He brought out the ultimate possibilities in the way of variation of registration in adapting the different numbers from the beginning to the end of the program to the possibilities that the organ offers, while the light and shade of his playing were very delicate and effective. His brilliant technique, a product of his long and careful training in the French school, was brought out particularly well in his first, fifth and tenth numbers. In his second and fourth numbers he manifested his delicate appreciation of the sentimental side of organ playing, and in all the numbers he exhibited his power to make rapid shifts in the registration, bringing out all the possibilities of the instrument. It was unfortunate that so few of the students grasped this opportunity of hearing Mr. Allen, but those who were there spent a most enjoyable evening.

STUDENTS' CHAMBER CONCERT WELL ATTENDED

Chamber Music Society of San Francisco, With John C. Manning as Assisting Artists Delight Music Lovers With Well Chosen Program

BY KARL RACKLE

An enterprise deserving praise and patronage is the series of Students' Chamber Concerts originated and managed by John C. Manning, director of the Manning School of Music. Patronage was evident at last night's concert, the second of the series this season, for Scottish Rite Auditorium was nearly filled. As for praise, I will contribute my quota hereafter, for the program was excellent and was admirably presented. When Mr. Manning offers such a superior organization as the San Francisco Chamber Music Society, we are assured of the highest ideals and the utmost musical integrity in his purpose.

Before speaking of the program, I should like to have a few words with those who attended the concert. Let me speak to you in two groups—first, those who were in your seats at the beginning of the program and second, those who came in after the program had begun. It is an exasperating fact that the second group outnumbered the first. You timely ones, let me congratulate you; I am proud to say I was one of you. You late-comers, why were you late? Many of you missed the exquisite Mozart Quartet—either part or all of it. Some of you missed half the program and some were so late that I wonder why you came at all. How much more enthusiasm there would have been, how grateful the performers would have been, and how my temper would have been saved, if all of you had been there at the beginning of the program, if the doors, once closed, had remained so to the end of the concert, if the hall had been as well filled at the beginning as it was at the conclusion! So much for the listeners. Long may you listen, but punctually, let us hope, in the future!

Mr. Manning's idea of explanatory remarks to preface each number is a good one. He evidently introduces this feature with thought for students, for whom the course, as the name implies, was especially planned. However, there is always bound to be a mixed audience in any publicly advertised concert, and I think Mr. Manning should temper his remarks accordingly. It seemed to me they were directed too exclusively to students. Why not a little humor? Mark Twain said that humor was a place in a dictionary. Perhaps Mr. Manning thinks it out of place at a chamber music concert. But I can't see why it should be. It is the salt that salteth and the leaven that leaveneth. Besides, I know how capable Mr. Manning is of wit and humor. He told me the story of a parrot one time. Don't expect me to tell it for I don't remember it; but I do remember how I laughed over it. And that's the thing. If, in his remarks last night, he had corrupted his audience with an infusion of Olympian vice, he would have created a subtle psychologic air that would have aided the entire program.

The Mozart Quartet in D major, with the flute as prima donna instead of the first violin, is a lovely composition and it was played beautifully. That is high praise both for composer and performers. Arr. Hecht proves by his playing that he is an artist of high rank and by his founding and patronage of the Chamber Music Society that he is a musical zealot deserving the warmest gratitude.

The Dvorak Quintet for piano and strings was given a spirited reading by Mr. Manning and the Chamber Music Society. A frequent fault of pianists assisting in chamber music is that they give the impression of regarding themselves as soloists, and by the greater power of their instrument, overbalance the ensemble. This fault could not be imputed to Mr. Manning. Rather to the contrary, the piano was not so assertive in certain passages as it should have been. The second movement was particularly interesting. It was a Dumka, a lament or dirge, a Bohemian form introduced into chamber music as well as into symphony by Dvorak.

The Quartet by Ravel was a fitting climax to the program. Ravel is one of the most interesting of the contemporaries and this quartet shows him in characteristic vein. The music expresses a striving after something new. A broader vision beckons and there is an attempt to encompass it. It is the chambered nautilus striving to leave its low-vaulted past. And yet, in spite of a new message which Ravel succeeds in expressing, how much of the old there is in it! One of the most obvious features is the repetition of two or four measure phrases in a balance that is just as rigid as any work of the most formal classical period. It is like the caged starling in "Triton and Shandy" which cries all day long, "I can't get out, I can't get out!" It is a fine work and it was played marvelously by Messieurs Persinger, Ford, Firestone and Ferner. Their rapport is beyond the imagination of one who has not heard them, and in the intricacies and subtleties of the Ravel number it showed with telling effect.

Let us hope that this excellent concert, for which we were indebted to Mr. Manning is but an earnest of a long and distinguished career for the Students' Chamber Concerts.

William E. Chamberlain presented his pupil Miss Flossita Badger, mezzo soprano, in a recital at his Kohler & Chase studio on Monday evening, February 5th. Miss Badger is a graduate in music of the University of the Pacific and teacher of music in the Lowell High School. Following is the program: Luigi dal caro bene (Schubert), Verborghenheit (Wolf), Erntlingsnacht (Schumann), Invocation to the Nile, Lament of Isis (Bantock), D'une prison (Hahn), L'heure exquise (Poldowski), Adieu forets from Jeanne d'Arc (Tchaikowsky), Solvejg's Song (Grieg), Cycle-Woman's Last Words (Dichtmont), Mexican Folk Song (La Forge), The Silent Flute (Holten), What's in the Air Today (Eden).

Gossip Among Musical People

Blanche Ashley, the well-known musician and piano teacher, presented a number of well trained and gifted young pupils in the Auditorium of the Berkeley Piano Club recently. Parents and friends of the young students proved an enthusiastic audience and thoroughly enjoyed the following program: Mozart—Minuet in E, Cecelia Heather; Beethoven—Minuet in E, Evangelina Wonacott Wolpert; (a) Chopin (Prelude in C minor), (b) Grieg (Night Song), Robert Kinney; (a) Bach (Minuet), (b) Schubert (Moment Musical), Meredith Hinton; Songs—(a) Bob White, (b) The Raindrop, Junior Class John Muir School and Luther Burdick School—Norris Reinhardt, Marjorie Reinhardt, Tom Reinhardt, Bruce Wachob, Betty Lombard, Harriette Bleakeley, Joan Goodwin, Margery Brandenburg, Nancy Hatch, Norma Lateana, Elisabeth McIndoe, Lucile Peterson; Stevensen—Swing Song, Angelina Conti; Rogers Waltz Mignonette, Ruth Knoll; Brounoff—Piper in the Woods, Spindler—Song of the Trumpeter, Handel—Sara-bande, Joan Goodwin; Songs—Selected, June Alberts; Bach—Soliloquy, Crescent Bierck; (a) Debussy—Gibet's Cake Walk, Coincides Eufanis, (b) Mozart—Sonata, Helen Cardwell; MacDowell—To a Wild Rose, Frances Cardwell; (a) Schumann—Happy Farmer, (b) Heller—L'Avalanche, (c) Beethoven—Minuet, Fordyce Osborne; (a) Wachs—Waltz; (b) Chopin—Etude G flat, Elsie Kaufman; (a) Stojowski—Ecoutez, (b) Sydney Homer—The House that Jack Built, (c) Borowski—Love in Spring, Ethel Hutchison; (a) Bach—Prelude, (b) Schytte—Hascheban, (c) Debussy—Goliwog's Cake Walk, (d) Chopin—Prelude A, Yolanda Mari; Grainger—Country Gardens, Barbara Bacon; Mendelssohn—Andante from Concerto in E minor, Blanche Ashley and Elsie Kaufman.

The boys reveal special pleasure in interpreting music and the smallest one, who has had but a very few lessons, had been entertaining his mother's guests on the preceding Sunday by playing hymns he learned in Sunday school. As an impromptu number Tom Reinhardt was asked to play Hark the Herald Angels Sing, which he did, improvising the bass.

The first lesson given these youthful aspirants for musical honors consist of a little talk on piano construction. Norris Reinhardt told of what he could remember of the construction of the piano. Several of the girls are student teachers under the direction of Mrs. Ashley. Elsie Kaufman expects to be a solo pianist and will return East next season. She is staying in California to complete her work with Mrs. Ashley who played the orchestra part of the Mendelssohn concerto with Miss Kaufmann.

Miss Lorraine Ewing, the successful young pianist and teacher, presented a number of her pupils in a piano recital, assisted by Miss Kathleen Hall, soprano, pupil of Antoine de Vally on Thursday evening, February 15th, in the Red Room of the Fairmont Hotel. A large and appreciative audience applauded the following well interpreted program: Vacation March (Strebog), The Prancing Pony (Ayres), Master Billy McWood; In a Gondola (Heins), Dance Oriental (Orth), Miss Edna Morris; Etude, Op. 45, No. 2 (Heller), The Skaters (Behr), Master Jack Belz; Humoresque (Dvorak), Mennet Eb maj. (Mozart), Miss Mildred Shay; Le Postillon (Ehr), Tarantelle, A minor (Beaumont), Master Spive Gordon, (Pupil of Miss Clara Anna Huber); Gavotte from "Mignon" (Thomas), Japanese (Pennington), Miss Elizabeth McWood; Duet, "Titania" (Wehy), Misses Agnes Cheim, Dorothy Reilly; Amaryllis (Gybs), Tarantelle (Karganoff), Miss Dorothy Reilly; La Cinquante (Gabriel Marie), Etude A minor (Pierzouka), Master Stewart Samuels; Caprice (Cecil Cowles), Mennet (Paderewski), Miss Reeve Jane Zellings; Two Planos—Chacone (Durand), Misses Jean Le Gallee, Sarah Levy; Valse Caprice (Nowland), Rigoletto Fantasy (Verdi-Dorn), Miss Sarah Levy; Soprano Solos—Voi che sapete (Mozart), Pale Moon (Logan), Miss Kathleen Hall, Miss Ewing at the piano; Witches' Dance (MacDowell), Rhapsodie Mignonette (Koelling), Miss Laura Burke; March from "Norma" (Bellini),

Sparklets (W. E. Miles), Master Emory Durost; Funeral March of a Marionette (Gounod), Aragonaise (Massenet), Miss Janet Ritchey; Dance Antique (Boccherini), Miesere from Il Trovatore (Verdi), Master Billy Farrell; Spanish Dance (Moszkowski), Miss Clara Anna Huber, Miss Ewing; Nadia (Wachs), Fifth Nocturne (Leybach), Miss Agnes Cheim; Two Planos—Gondoliera (Reinecke), Misses Sarah Levy, Jean Le Gallee; To the Rising Sun (Torjussen), Polish Dance, Eb m (Scharwenka), Miss Jean Le Gallee; Harp Etude (Chopin), Chinese (Cecil Cowles), Blue Danube Waltz (Strauss-Schultz-Evier), Miss Clara Anna Huber.

Warren D. Allen, organist of Stanford University, gave the regular organ recital at Memorial Chapel, Stanford, last Sunday afternoon at four o'clock, assisted by Miss Ruth Madden, violinist, and Martin D'Andrea, tenor. The following program was interpreted: Prelude to the Deluge (Saint-Saens); Voice—Pregiera (by request), (Tosti); Scherzo from the Sonata in E minor, No. 1 (Jas. H. Rogers); Vision (Rheinberger); Violin—Romance in A—(by request) (Thierlow Ljeurance); Pilgrim's Chorus from "Tanhuhauser" (Wagner).

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GREAT ADVANCE SALE FOR OPERA SEASON

San Carlo Opera Company Which Begins a Two-Week Engagement at the Curran Theatre Has Attracted Great Interest Among Music Lovers

Announcement of the many new and well-known stars to be heard with the San Carlo Grand Opera, takes at the Curran theatre, beginning next Monday night, has very generally centered the attention of opera devotees upon this two-weeks engagement, and music-lovers are tuning up for a most interesting fortnight of song. An unusually heavy advance seat sale is reported by Manager Curran, this being due, no doubt, to the fact that the San Carlo organization shines with greater individual brilliance than ever before, and the further understanding that there will be no other company of similar character heard in San Francisco this season. The San Carlo is now the only one devoted to touring, and has been filling extensive and highly successful engagements in New York City, Boston, Philadelphia, St. Louis, Washington, New Orleans and other places where grand opera is an important feature of the cultural life. New records for attendance and receipts have everywhere been established and the exchanges tell in glowing and convincing terms of the high artistry which the forces of Impresario Fortune Gallo have attained.

With the eminent Marie Rappold, from the Metropolitan Opera, New York; Alice Gentile, the California songbird—two of the "guest" artists of the San Carlo; Tamaki Miura, the Japanese nightingale; Anna Fitzu, heard here before with the company; Sofia Charlebois, lyric soprano; Josephine Lucchese, coloratura; Stella DeMette and Anita Klinova, mezzos, the department of soprano seems especially well equipped.

Impresario Gallo will bring to San Francisco several of his new European importations in Richard Bonelli, baritone, another of the "guest" performers; Giuseppe Interrante, baritone; Leonardo Del Credo, Rogelio Baldreich and Francesco Curci, tenors. Messrs. Romeo Boscacci and Mario Valle, tenor and baritone respectively, from last season's company, will return, as will those two dependable basses, Pietro DeBiasi and Natale Cervi. The performances will be directed by Carlo Peroni and Aldo Franchetti. Signor Natale Carossio of this city will furnish the ballet and feature dancers comprising a brilliant body of the city's young artists in terpsichore.

Monday night's opening cast is as follows:

MADAME BUTTERFLY

Cho Cho San	Tamaki Miura
Lieut. Pinkerton	Romeo Boscacci
Suzuki	Anita Klinova
Sharpless	Mario Valle
Kate Pinkerton	Francesca Morosini
Yamadoro	Natale Cervi
Goro	Francesco Curci
The Bonze	Pietro DeBiasi

Conductor, Franchetti.

Josephine Lucchese, the coloratura, will make her first appearance on Tuesday night in Verdi's beautiful, if tragic, "Rigoletto," when Signor Bonelli will be heard. The detailed cast is:

Tuesday Evening

RIGOLETTO

Duke of Mantua	Rogelio Baldreich
Rigoletto	Richard Bonelli
Gilda	Josephine Lucchese
Maddalena	Stella DeMette
Sparafucile	Pietro DeBiasi

Conductor, Peroni.

Miss Lucchese's "Lady Hatter," Flotow's comedy opera, "Martha," will be the Wednesday matinee offering, this third-act role having been said to be, in her hands, something to remember and enjoy. The cast is:

Wednesday Matinee

MARTHA

Lady Harriet	Josephine Lucchese
Lionel	Romeo Boscacci
Nancy	Anita Klinova
Plunkett	G. Interrante
Sir Trueman	Natale Cervi
Sheriff	Antonio Canova

Conductor, Franchetti.

Mme. Marie Rappold, by chance, on Wednesday night, in Verdi's pageant opera "Aida"—one of her Metropolitan triumphs, is centering unusual attention. The cast is as follows:

Wednesday Evening

AIDA

Aida	Marie Rappold
Amnaro	Richard Bonelli
Amneris	Stella DeMette
Madam	Leonardo Del Credo
Ramfis	Pietro DeBiasi
King	Natale Cervi

Conductor, Peroni.

The operas for the remainder of the week, with leading artists, are as follows:

Thursday: La Bohème—Mmes. Fitzu, Charlebois, Messrs. Baldreich, Valle, DeBiasi, Cervi, Interrante, Conductor, Peroni.

Friday: Carmen—Mmes. Gentile, Lucchese; Messrs. Del Credo, Bonelli, DeBiasi. Conductor, Peroni.

Saturday matinee: Lohegrin (In Italian)—Mmes. Fitzu, DeMette; Messrs. Boscacci, Valle, DeBiasi. Conductor, Peroni.

Saturday evening: Il Trovatore—Mmes. Rappold, Klinova; Messrs. Del Credo, Interrante, Cervi. Conductor, Franchetti.

The operas for the second week, beginning on Sunday evening, with leading feminine artist to appear in each, are as follows:

Sunday: Cavalleria Rusticana (Gentile), followed by Pagliacci (Charlebois); Monday: La Traviata, Lucchese; Tuesday: Tosca (Fitzu); Wednesday matinee: Lucia, (Lucchese); Evening: La Gioconda, (Rappold); Thursday: Carmen, (Gentile-Lucchese); Friday: Faust, (Charlebois); Saturday matinee: Jewel of the Madonna, (Fitzu); Evening: Aida, (Rappold).

The western tour of the San Carlo company is under the direction of the Elwyn Concert Bureau of Portland, Ore.

PERSINGER SOLOIST AT SYMPHONY CONCERT

Louis Persinger, concert master of the San Francisco Symphony Orchestra will appear as soloist with the orchestra at tomorrow afternoon's concert in the Curran theatre under the direction of Alfred Hertz, again performing the Beethoven D major Violin Concerto with which the delightful symphony patrons at yesterday's concert. The strictly orchestral portion of the program, which is made up entirely of works of Beethoven, consists of the overture to Fidelio and the first three movements of the great Ninth Symphony. It is more than eight years since the Ninth Symphony has been heard in San Francisco, its last performance having been the principal feature of a Beethoven Festival held during the summer of 1915. Incidentally, it was at this concert that Alfred Hertz first conducted in San Francisco, and he was then engaged as conductor of the San Francisco Symphony.

It is only possible to present the first three movements of this masterpiece at this pair of concerts due to the fact that the fourth movement requires a large chorus, four soloists and an augmented orchestra which cannot be accommodated on the stage of the Curran theatre. However, Mr. Hertz feels that this should not prevent the orchestra from giving music-lovers an opportunity to hear the first three movements which contain some of Beethoven's grandest inspirations.

The Popular Concert to be given a week from tomorrow afternoon in the Curran will bring forth another of the members of the orchestra in the capacity of soloist, Willem Dehe, cellist, being announced to perform the difficult Tschakowsky Variations on a Rocooco Theme. The balance of the program will consist of the overture to Weber's Euryanthe, the adante movement from the Schubert C major Symphony, the introduction to the third act of Lohegrin, Edward F. Schneider's symphonic poem, Sargasso, which had its premiere last season. Albert Elkus' new composition A Rondo on a Merry Folk Tune, and the famous Strauss waltz, On the Beautiful Blue Danube.

In addition to its Popular Concert in the Exposition Auditorium next Saturday evening with Zimbalist as soloist, the orchestra is also scheduled for a children's concert in the Oakland Auditorium Arena next Friday afternoon.

Jack Hillman, the active and highly esteemed young baritone and vocal teacher, presented his pupils in an Evening of Song at the Ballroom of Hotel Stockton, Stockton, during music week there. The following excellent program was delightfully interpreted: (a) I'll Sing Three Songs of Araby (Clay), (b) My Laddie (Thayer), Miss Nabel H. Mayfield, (c) Homing (Del Riego), (d) I Came With a Song (La Forge), Miss Lona Gaw; (e) Lungi dal caro bene (Secchi), (f) Summer Rain (Wibley), Mrs. W. W. Williams; (a) I Know a Hill (Whelpley), (b) De Sel, Go, My Love (Hageman), Mrs. Robert D. McCanley; (a) Reulien (Homer), (b) All for You (Brown), Mr. Howard Hansen; (a) I Bring You Heartsease (Braumcombe), (b) June (Beach), Mrs. Cora E. Smith; (a) Auvri tes Jeux Bleus (Massenet), (b) Until You Came (Metcalfe), Miss Myrna D. Hildreth; (a) Caro Mio Ben (Giordano), (b) Absent (Metcalfe), Mr. Orland Giurlani; (a) Spirit Flower (Campbell-Tyson), (b) Lindy Lou (Strickland), Mrs. Clarence Steyer; (a) Round (Stanford), (b) Marcheta (Schertzing), Mrs. John Muldowney; (a) O, Let Night Speak to Me (Chadwick), (b) Call Me No More (Cadmian), Miss Hazel Ridenour; Accompanists—May Dunne, Nina Hamell Kilmer, Jennette Rose.

The Senza Ritmo Club of Oakland gave a recital at Ebbeh Hall on Tuesday evening, February 20th. The following program was presented by representative artists in a manner that gave genuine pleasure to a large audience of music lovers: Trio—German—(a) Trio in D minor Molto Allegro (Mendelssohn), Arion Trio—Josephine Holuh, violin, Margaret Avery, cello, Joyce Hill (Whelpley), (b) De Sel, Go, My Love (Hageman), Mrs. Robert D. McCanley; (a) Reulien (Homer), (b) O Boco Dolorosa (Sibella), (c) Le Siorinda e Sedele (Scarlati), (d) Impression (Sibella), (d) Comme Va? (Tosti), Virginia Treadwell, Inez Sutherland at the piano; Piano—Russian and Polish—(a) Barcarole, A minor (Rubinstein), (b) Scherzo, C sharp minor (Chopin), Esther Heljete; Soprano—French—(a) Neige (Bemberg), (b) Carnaval (Fouldrain), (c) Chere Nutt (Bachelet), Miriam Elder, Sellander, Rachel Eber Ward at the piano; Harp—French—(a) Fantasia (Saint-Saens), Bess Pangburn; Contralto—German—(a) Die Lotoshinne (Schumann), (b) Der Schmied (Brahms), (c) Liebesfeier (Weingartner), Ruth Hall Crandall, Inez Sutherland at the piano; Piano—English, Finnish, American—(a) Pierrot (Cyril Scott), (b) Cradle Song (Palmgren), (c) Polonaise Americaine (John Alden Carpenter), Alice Dean; Soprano—American—(a) Fairy Bunk (Hartree Ware), (b) The Child's Morning Prayer (Israel Joseph), (c) To the Sun (Pearl Curran), (d) The Lilac Tree (George Gartlan), Mildred Welch Osthoff, Ruth Julian Will at the piano; Trio—French, Austrian—(a) Impression Provinciale (Brun), (First time in West), (b) Rondo (Haydn), Arion Trio.

William Edwin Chamberlain, the widely known baritone and teacher, was soloist at the tenth concert of the Berkeley Popular Concert Season, under the auspices of the Berkeley Chamber of Commerce, at the Berkeley High School Auditorium on Saturday evening, February 17th. The other attractions on the program were Anton de Grassi, Willem Dehe and the Berkeley String Quartet. Mrs. William Edwin Chamberlain was the accompanist. It may easily be gathered by glancing at these names that the concert was one of the very best given in the bay region. Mr. Chamberlain is a vocal artist of exceptional qualities who takes his art most

seriously, while the members of the Berkeley String Quartet have attained great proficiency in ensemble playing since their organization about a year and a half ago. The program was as follows: Puccini (In the Style of Handel) (Johan Halvorsen), (For violin and cello), Antonio de Grassi and Willem Dehe; Songs—(a) Recitative—"From the Rage of the Tempest (Julius Caesar), (b) Air—"Hear Me! Ye Winds and Waves" (Schubert), (c) George Frederick Handel, 1684-1759; Two Hungarian Melodies (Arranged by Kobay), (a) There's No Earth But One True Freedom (Pearl), (b) Shepherd, See Thy Horse's Foaming Mane, (c) Marching Along (White), William Edwin Chamberlain; Quartet in G minor, op. 27 (Edward Grieg), Berkeley String Quartet, Mrs. William Edwin Chamberlain, accompanist.

Marion Ramon Wilson, dramatic contralto, will give her initial concert for 1923 in San Francisco at Century Club Hall, 1355 Franklin street on Tuesday evening, March 20th. She will be accompanied by Benjamin Moore.

Miss Ruth Viola Davis presented her pupils in a piano recital at her studio, 515 Buena Vista avenue, on Friday afternoon, December 29th. Each pupil played from memory and reflected great credit upon the teacher. Miss Davis has a studio recital each month, and wishes to announce that there will be two public recitals in the early Spring. Following is the program which was rendered on December 29th: Study (Berens), Elinor Busch; Waltz (Gurlitt), Janet Hartmannsen; Pixie God Night Song (Brown), Robert Ridley; Minnet in G (Beethoven), Virginia Knight; On the Meadow (Sichner), Lydia Wainwright; Etude (Heller), Virginia Weaver; Black Forest Clock Impatience (Heller), Winifred McCargar; Music Box (Foldini), Marjorie McCargar; Butterfly (Merkel) Golbins (Frolin), Jack Shaffer; Valse (Wachs), Margaret Vanderburgh; Birdling (Grieg), Marian Knight; Robin Redbreast (Concone), Gladys Werden; Consolation (Mendelssohn), Alice Vogt; Idilio (Lack), Lavinia Meyer; Tarantelle (Heller), Julia Dodd; Valse (Durand), Gladys Gillig; To Spring (Grieg), Virginia Vanderburgh; Warrior's Song (Heller), Elmer Bocks; Melancholy (Concone), Gladys Thomson; Valse A minor (Chopin), Janey See; Polonaise (Chopin), Helen Cullen; Two Larks (Leschetitzky), Polonaise (Chopin), Gladys Smythe; Valse (Chopin), Dorothy Beesey; Kamenoi-Ostrow (Rubenstein), Marie McLaren; Valse, (Chopin), Marjorie Moss; Duet, Italy (Moszkowsky).

Miss Hazel Nicholls, pianist and teacher presented her pupil, Miss Helen Bradford, in recital at the S. F. Conservatory of Music on Friday evening, February 16th. Miss Bradford was assisted by Virginia Parsons, soprano, and Selma Margolis, violinist, and Ruth Cook, who played the second piano part written by Grieg for the Mozart Sonata. Miss Bradford displayed a facile technique, an excellent sense of musical values and feeling, and a thorough and careful training. A word of praise should be given also to her sympathetic accompaniments. Miss Virginia Parsons has a charming voice and attractive stage presence. Miss Selma Margolis shows talent and promise for the future. The entire program was interesting and well rendered.

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BY ROSALIE HOUSMAN

NEW YORK, February 5.—When, within a week, such concerts as a Mengelberg, a Kreiser or an Enesco can be heard in a city, you may be pretty sure of the importance of the town. New York can take upon itself much, this past week she has earned the right. It was only unfortunate that both Kreiser and Mengelberg picked the same evening (Tuesday, Jan. 30th) to appear. But that is quite characteristic of New York.

To resume chronologically, Sunday afternoon, January 27th, brought Miss Emma Rubinstein as soloist with the New York Symphony Orchestra, under Coates, playing the Glazounow concerto. Mr. Coates also gave us an opportunity of hearing Vaughn-Williams' London Symphony again, and it seems to be a work which deserves renewed hearings, though to some, it might seem overlong. It was sympathetically played, as was Miss Rubinstein's interpretation of the Glazounow concerto.

I did not hear the Kreiser recital, as I was at the Mengelberg program at the Metropolitan when he played a stirring and thrilling performance of the Eroica symphony of Beethoven. A more glowing performance is impossible. It sought out depths and heights of human feelings, and the Funeral March was the sadness that goes beyond words. He also gave us the Tchaikowsky Romeo and Juliet Overture, emotional without the stickiness so often run into it and the Faust, three selections from the Berlioz Damnation of Faust. He was cheered repeatedly and the orchestra gave him a standing welcome. There was a similar demonstration on Friday afternoon at Carnegie, when he returned to the subscription series. Frederick Lamond, whom I remember as a great Beethoven player, when I heard him in Munich years ago, was his soloist then, with the B flat Brahms winning a tremendous ovation.

I hear from those present, as well as reading various reports, that Kreiser never played more beautifully than on his return. He played, as always, to a sold-out house, and was cheered to the echo.

In the series of concerto recitals, which Schelling is giving at Town Hall accompanied by the New York Symphony Orchestra under Pollard, on Saturday afternoon, January 30th, he played the Schumann Concerto, the Franck variations Symphoniques, Paderewski's Concerto in A minor, as well as the Busoni arrangement of Liszt's Rhapsodie Espagnole. It is his purpose to present the great works which do not always receive a hearing at the hands of the average pianist, and, as an object lesson to students, these concerts are a blessing. It is to be hoped that some of them will be heard on the programs where they belong, and that the patient hearing of concertgoers will get a few new and needed thrills by a change of aural diet. If so, it will be to Schelling that they owe a debt of gratitude and also for his splendid performances.

The Friends of Music gave their concert at Carnegie Hall on Wednesday afternoon with Olegin and Hubermann as soloists, and one grand time (to be slangy) was enjoyed by all. There is no lovelier color today than Mme. Olegin's—rich in texture, colorful and brilliant, responsive to every mood. The three Berlioz songs which she sang are not grateful or even interesting, yet she made much of them, as she did with the two Mahler songs from the Knabenwunderhorn. Hubermann introduced the Taniev violin concerto—a first American performance of a very sincere work, modern more in mood than outward show. Bodansky conducted, and the orchestra sounded well in the larger hall.

The chief joy at the opera was the return of Wagner's Tannhauser, which furnished a new and congenial role for Jeritza. I did not hear the performance, but expect to the next time it is sung, as I heard the Boston band. In the opera cast, were Matzeauer as Venus, a congenial role, I hear—Taucher in the name part, Bender as the Landgrave Whitehill as Wolfram-Bodansky led. Other performances were the Curci in The Barber, of course a wonderful event; Aida in Bohème-Eranni with Ruffa, who leaves for the Coast tour, and Galli-Curci in a matinee Traviata. The opera continues to be packed at every performance.

The Boston Symphony Orchestra played a more miscellaneous program than usual. The Cellini overture of Berlioz, now worn rather thin, the Chasseur Maudit of Franck, overlong but colorful, was extremely well played. The Ravel Rhapsodie Espagnole was a pure, though, perhaps to some, an exotic delight, and then for good measure Mr. Monteux sent us home with the melodies of Smetana's Moldau ringing in our ears. But the treat of the whole was the amazing performance of the Brahms concerto which Enesco gave us. It ranks with Beethoven's as the other heavenly twin, at times even outranking it. My brother, particularly in its wonderful second movement, I do not hold it as enough to say when I comment that the performance was worthy of the music. It was played with that inner consciousness of beauty which is the tribute of one great musical imagination to another, with a surety of technical equipment which made for the clarity of the message, and deserved the spontaneous ovation, which burst forth at its close. Monteux gave excellent support.

Friday evening, in the quiet rooms of the MacDowell club, was heard the word of a modernist, Milhaud, one

of the Groupe de Six, gave us his viewpoints on modernism as now understood in France and in Vienna. There is no doubt that he is well qualified to speak, and his explanations of Poly-tonality and Atonality were clear, logical and straightforward. Milhaud sounds quite simple and clear when you hear him talk, but quite the reverse when you hear his musical speech. He is a diatonic polytonalist—to quote him—which means to you and me, that he thinks it quite inevitable and even necessary to write in more than one key at a time, and that he is very much opposed to the chromaticism of Wagner, Schoenberg and Franck. I do not think him so far, very successful in his explorations of new territory, but I am also convinced that the purpose is logical, but whether it is beautiful seems quite another matter. Among the things he played for us were a number of works of Satie, as well as his own. Interesting he certainly is, but I cannot feel any emotional urge in his music yet.

Saturday afternoon's competition between two pianists resulted in good houses for them both and widely different programs. Place aux dames compels me to discuss Mme. Samaroif first. She had no announced program, but asked in advance for her hearers to select from a given list. She announced her numbers charmingly herself, and in so doing kept up the interest and enthusiasm all through. Her high things were Beethoven's E major Sonata, the Brahms op. 10 played with imagination, and groups of Chopin, including the A flat Ballade, and a number of other things. It was a delightful innovation and was much applauded.

Friedman, at Aeolian Hall, offered quite different fare. He played the Schumann Fantasy, the Chopin Barcarolle, The Brahms-Faganini Variations as well as smaller works.

PADEREWSKI'S WONDERFUL ART

It is particularly interesting to note the series of critical reviews praising the great pianist, Paderewski, which are following in the wake of his every appearance on his present transcontinental tour, which will bring him to San Francisco for his only recital in northern California on Thursday night, March 8th, when he will play before upwards of ten thousand music lovers at the great Exposition Auditorium. Manager Selby C. Oppenheimer, who is responsible for this event, is in receipt of newspaper reports "along the line" and makes the statement that it would be hard to find so remarkable set of "notices" as is falling to the lot of Paderewski. His tour is marked by continuous scenes of triumph, by ovations to the man and to his art, and his appearance in the great San Francisco Auditorium, with its throng, will be a never-to-be-forgotten experience for those fortunate enough to find place to be present.

The Paderewski program for this event is to put it mildly, of unusual proportions. Mendelssohn's Variations Serieuses op. 54 will open the program. Then will follow Schumann's Fantasia op. 17 and the Sonata op. 57 of Beethoven. A Chopin group, including Nocturne, op. 37 No. 2, Mazurka B flat minor, op. 24 No. 4, Valse op. 42 and Scherzo C sharp minor will be included in this magnificent program, as will also a Liszt group, consisting of a number of his more recent concert F minor and one of the Hungarian Rhapsodies.

The ticket sale is now in progress at the box office of Sherman, Clay & Company, and from out of town patrons Manager Selby C. Oppenheimer announces that he will accept mail orders; checks should accompany all such orders and should be made payable to Oppenheimer and sent to him in care of Sherman, Clay & Company, San Francisco. A self-addressed and stamped envelope should also be included for the return of the tickets.

THEO KARLE IN BERKELEY

The favorite American tenor, Theo Karle, who is proud of the distinction that he is now completing his twentieth triumphant transcontinental tour of this country, has been especially engaged to sing this Sunday evening in Berkeley in the hall of the Berkeley Tennis Club, as a feature of the Alice Seckels' Sunday Evening Musicale series. Karle is accepted the length and breadth of the land as one of America's foremost concert products. Equipped with a luscious tenor organ of unusual sympathy and broad masculinity Karle holds his audiences in rapt attention by the sheer beauty of his splendid art. In every way Karle stands favorable comparison with the most highly acclaimed tenors of foreign importation.

FLORENCE EASTON

The most notable event in the Alice Seckels' Matinee Musicale series for the present season will undoubtedly be the appearance of the favorite Metropolitan Opera House soprano, Florence Easton, who sings in the ballroom of the Hotel St. Francis next Monday afternoon at three o'clock.

Miss Easton comes to San Francisco with a stamp of New York and European successes indelibly impressed on her career. She is one of the exceedingly few American artists who have taken a definite place among the international celebrities of the day. Easton's success in Europe has been no less than her long series of American triumphs. In opera she has achieved a foremost place and is assigned stellar roles at the Metropolitan. As a recitalist Miss Easton has few equals and no superiors.

The splendid program Miss Easton will sing in San Francisco on Monday afternoon attests very palpably to the extent of her repertoire and assures those who attend an afternoon of unalloyed musical joy. Miss Easton's complete program will be as follows: When

Two That Love Are Parted (Secchi), Come, Sweet Morning (A. L.), My Lovely Celia (Monroe), Nymphs and Shepherds (Puccini); Feldensanket (Brahms), Roselein (Schumann), Mausfallen Spruchlein (Wolf), Standchen (Strauss); La Flute Enchantee (Ravel), Villanelle des petite canards (Chabrier), J'ai pleurs en reve (Hue), Carnaval (Faurand); Time of Parting (Hadley), The Look (Hauemann), Who Knows (Stickles), The Open Road (Ross); Un bel Di from "Madame Butterfly" (Puccini). Ralph Leopold will preside at the piano and will act as assisting artist to Miss Easton.

LAST AUDITORIUM SYMPHONY CONCERT

The local musical public notes with regret that the last popular municipal concert of the San Francisco Symphony Orchestra will take place at the Exposition Auditorium on Saturday evening, March 3. When the series was originally planned the date for the final concert was set for March 1, but as it was found impossible to clear the Auditorium of the Automobile Show by then, the later time was fixed. The original season tickets, dated March 1, will, of course, be honored. This series of concerts, under the direction of the Auditorium Committee of the Board of Supervisors, has proven successful beyond all expectations and the spacious Auditorium has been thronged at every concert. Soloists of the highest order have appeared and Conductor Alfred Hertz has presented programs that left nothing to be desired.

Efrem Zimbalist, the great Russian violinist, will be the guest artist on this occasion and with the orchestra he will play Mendelssohn's Concerto in E minor. Accompanied by Harry Kaufmann, who is touring America with him, he will also play Saint-Saens' Havanaise and the Ysaye arrangement of Saint-Saens' Valse Caprice. Warren D. Allen, the distinguished organist of Stanford University, will preside at the console of the great municipal organ in Boellmann's Fantasia Dialogue, opus 35, for orchestra and organ. Conductor Hertz' orchestral numbers have been selected with the usual care.

The demand for seats is larger than ever before, according to J. Emmet Hayden, chairman of the Auditorium Committee, but choice reservations may still be made at Sherman, Clay & Company's. The complete program is as follows: Symphonic Poem, The Preludes (Liszt); Fantasia Dialogue, op. 35, for orchestra and organ (Boellmann), Warren D. Allen at the organ; Concerto for violin and orchestra, E minor (Mendelssohn), Efrem Zimbalist; Under the Linden Trees, from Alsatian Scenes (Masseenet); Violin Solos, Efrem Zimbalist, accompanied by Harry Kaufmann; a Havanaise (Saint-Saens); Valse Caprice (Saint-Saens—Ysaye); Overture, 1812 (Tchaikowsky).

EDITH BENJAMIN SONG RECITAL

On Sunday afternoon last a very attractive song program was rendered by Edith Benjamin at the San Francisco Museum of Art under the auspices of the Women's Auxiliary of the Museum. This was one of a series known as Co-Related Arts Recitals which are given in the recital hall of the old Exposition Arts Palace. Miss Benjamin was in excellent voice and rendered an interesting and varied program with her usual charm and vivacity. Her voice is of an appealing lyric timbre which has grown noticeably in volume since her stay in the Eastern states. Her style also has broadened and has taken on a poise and a maturity which are truly delightful.

Miss Benjamin was accompanied and assisted in her program by Miss Marion Prevost, who in addition to being an able pianist is an organist of no mean attainments. The program which we print below in full consisted of three vocal groups and one piano group. Of especial charm were the Blow Thou Wintry Wind, two Russian folk-songs combined and arranged by Zimbalist, and Dobson's setting of the well-known Cargoes. Miss Benjamin graciously responded with encores to the hearty applause of an unusually enthusiastic audience.

The program was: Carnaval (Faurand), Apres un Reve (Faure), Tuscan Folk Song (Bimbois), Edith Benjamin; Blow Thou Wintry Wind (Arr. by Zimbalist), The Three Cavaliers (Arr. by Kurt Schindler), Round (Tagore-Botsford), A Feast of Lanterns (Blanc), Edith Benjamin; in Lullaby (MacDowell), Polichinelle (Rachmaninoff), Marion Prevost; Trees (Kilmer-Rasbach); Cargoes (Dobson), Rain (Curran), Song of the Open (La Forge).

ARTISTS' CONTEST FOR MUSIC CLUBS

The young Artists' Contest of the National Federation of Music Clubs will take place on March 24th at Sorosis Club Hall and all applications from contestants should reach Miss Olive Hyde, State Chairman, 2121 California street, not later than Saturday, March 10th. This is a very important opportunity for aspiring young artists to secure recognition among the very organizations which engage concert artists, and anyone who is indifferent in matters of this kind neglects an invaluable opportunity to lay a foundation for a future career. So, the sooner young artists inform Miss Hyde regarding their intention of enlisting in this contest the sooner they will have a chance to make good in their chosen vocation.



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MUSICIANS CLUB ACTIVITY

(Continued from Page 1, Col. 4)

San Francisco to finance and conduct a series of summer concerts by the San Francisco Symphony Orchestra is something that we feel is absolutely impracticable and fraught with more expenses and work than the supervisors or those in other positions of authority are able to devote to it.

There must be system and organization and co-operation in every movement of any magnitude. Without such system there will be chaos. Of course, in the final analysis the public will support these enterprises, but the public is a multitude of individuals not bound together by any bond of common interest which would work at cross purposes if left to itself. There must be organization. A great Festival Association, founded for the purpose of bringing all elements together and possessing the authority and influence to secure the financial backing, which every enterprise of magnitude must have, would solve this problem so easily that its quick attainment of results would astound everyone so much that they would ask each other why such a thing had never been done before.

While this paper does not believe that our wealthy people or our society people should have a monopoly of directing the destinies of our musical affairs, we also are positively opposed to the idea that these important and necessary elements of our community should be ignored when great problems are to be solved. But it is our conviction that both our leading business and social elements should co-operate with the public at large and TOGETHER these forces could do almost anything in the way of educational and artistic enterprises. There-

fore our proposition includes the organization of a California Music Festival Association which would bring together as many subscribers as possible. Instead of having one thousand guarantors, like the symphony association, let us get together from five to ten thousand subscribers to these summer concerts. Proper organization of committees, an energetic and business-like manager, publicity that will arouse the enthusiasm and interest of the people would beyond doubt get the results. The movement does not necessarily have to be confined to San Francisco. The entire bay region would be interested, and we firmly believe that the proposition is not only practicable, but absolutely necessary if we want to improve our musical life.

Our good friend Elias Hecht occasionally gives us a gentle hint that we pay too much attention to symphony, opera and big organizations like choruses without also including chamber music. But he already has done for chamber music what we want to see done for summer activities. Naturally chamber music concerts should form a part of summer music. But if efforts are made to continue our musical activities during the summer the Chamber Music Society logically will be justified to give summer seasons and will have a large public to draw from. If, therefore, the Musicians Club of San Francisco is really serious in its purpose to be instrumental in securing for the bay region a continuation of musical activities during the summer, it should immediately proceed to organize ALL ELEMENTS DIRECTLY INTERESTED IN THIS MOVE TO THE END THAT THE ORGANIZATION OF A CALIFORNIA FESTIVAL ASSOCIATION WILL BE ESTABLISHED TO FORM THE BASIS UPON WHICH SUMMER MUSIC SHOULD BE BUILT.



SOPIA CHARLEBOIS

Lyric Soprano of The San Carlo Grand Opera Company, Which
Will Begin a Two Weeks' Engagement at the Curran
Theatre Next Monday

DISCOVERY CONCERTS GREAT SUCCESS

Again the California and Granada Theatres attracted large audiences last Sunday noon at 12:30 when they presented another one of their delightful discovery concerts. The writer attended the concert at the Granada Theatre and was in time to hear Miss Gladys Wilson, pianist, pupil of Joseph George Jacobson, play with facile technique and fluent expression Liszt's Love Dream and Rachmaninoff's Prelude. The young pianist has been well trained and is sufficiently gifted to give an excellent account of herself which was proved by the hearty applause of the audience.

Miss Jessie Clyde, soprano, sang with fine, flexible voice From Paradise by D'Hardelot and In My Garden by Liddle. Miss Clyde is a very discriminating vocalist who adds to her artistic accomplishments a very delightful personality. H. A. Dalman, tenor, was enthusiastically

applauded for his judicious rendering of Fontenailles Obsession, revealing a voice of ringing quality and excellent timbre.

Miss Esther Miller, violinist, pupil of Sigmund Anker, created quite a sensation with her brilliant violin playing. She interpreted Elsie Bells of Scotland by Farmer and Berceuse by Godard. She exhibited a very mellow tone and played with intelligent phrasing and much depth of feeling. Evelyn Beishesholmer accompanied this young violinist very skillfully.

Paul Ash and his excellent orchestra contributed a delightfully unique number entitled At Home, showing a scene of the lobby of the Granada Theatre and including a series of effective compositions excellently interpreted. The orchestra's saxophone soloist, who is indeed one of the finest exponents of this difficult instrument, also played a number receiving a hearty ovation.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Los Angeles Office: Suite 447 Douglas Building, 257 So. Spring Street, Telephone 820-302

Notice to Contributors and Advertisers:- All copy should be in the Los Angeles office not later than Monday noon of each week, to appear in the issue of same week.

LOS ANGELES MUSICAL CALENDAR

MONDAY, FEBRUARY 26
Così Fan Tutte, Opera..... Evening, Gamut Theatre, L. A.
 Mrs. Anna Ruzens Sprotte, Soloist, MacDowell Club, L. A.
 Philharmonic Symphony Orchestra.....
 Potette Theatre, Santa Barbara
 Margaret Fisher Monson, Recital.....
 Vista del Arroyo, Pasadena

TUESDAY, FEBRUARY 27
 Arthur Schnabel..... Philharmonic Auditorium, L. A.
 Così Fan Tutte..... Gamut Theatre, L. A.
 Evening Philharmonic Symphony Orchestra..... Orange High School
 Frieda Peycke, Soloist..... Whittier College Auditorium

WEDNESDAY, FEBRUARY 28
Così Fan Tutte..... Afternoon, Gamut Theatre, L. A.
 Anna Howell and Gertrude Ross, Recital.....
 Cunnock School, Morning, L. A.
 Brahms Van der Berg, Recital.....
 Morning, Polytechnic High School, L. A.
 Frieda Peycke Shugs for Women's Advertising Club, L. A.

THURSDAY, MARCH 2
 Chamber Music Society..... Gamut Theatre, L. A.
 The Rose Maid, Operetta..... Philharmonic Auditorium, L. A.

FRIDAY, MARCH 3
 Theo Karle, Concert Philharmonic Auditorium, Afternoon

SUNDAY, MARCH 4
 Philharmonic Popular Concert..... Philharmonic Auditorium, Afternoon

LOS ANGELES, February 19.—In an all-Wagner program the Philharmonic Orchestra, in its Sunday afternoon popular concert February 18th, gave a decided contrast to its last French program. Whereas the latter dealt more with technical instrumentations, the interpretation of Wagner, not only always the human emotions, Theo Karle was soloist for the occasion. He sang the aria *Im Fernem Land* from *Lohengrin*, and the prize song from *Die Meistersinger* von Nurnberg. This tenor has poise and assurance which serves him well on the concert platform. The applause for him was so great that a departure from the orchestra's standard was necessary, and a repeat encore given.

Reviewing the orchestral numbers and attempting to select the best, is rather difficult; not one number was disparaged by comparison with the one following. With easy phrasing the festive prelude to the *Meistersingers* of Nuremberg opened the program. There followed the *Forest Murmurs* from *Siegfried*, with its delicate motifs and interwoven melodies. O. W. Hoffman did splendid solo work with his English horn, in the introduction to *Act III* of *Tristan* and *Isolde*. His tone was clear yet created the necessary impression of distance. The prelude and *Love-Death* from the same opera, *Dreams*, and the *Tannhauser* overture closed the program.

Mrs. Carl Johnson, contralto, and Barbara Kierluff, harpist, appeared on the musical program for the *Wan Club* last Wednesday afternoon. At a luncheon given by the same club Charles Neidlinger, composer; Carrie Louise Dunning, teacher; Richard Bonelli of the *San Carlo* Opera Company, and Charles de la Platte, basso, were guests of honor.

Adelaide Trowbridge and Lillian Backstrand, piano and voice teachers at the U. S. C. College of Music, on the 22nd, 23rd and 24th of this month will inaugurate the first annual pupils' reunion at the college. There will be a different program each day, including lectures, and musicals. Ivy Goate, pianiste, Elizabeth Mottern, soprano, with Leona Doyle accompanying, and Mariam Rooser Renkin, pianiste, will furnish the music.

The Philharmonic Orchestra will play its first concert in the Bay City district, when it appears in the Municipal Auditorium of Ocean Park Wednesday evening, February 21st. The engagement is under the auspices of the Santa Monica Woman's Club.

Eleanor Jessica Tipton, protegee and pupil of the late Madame Lillian Nordica, singer and harpist, comes to Los Angeles from Chicago, where she has been associated with the MacBurney Studios, and the Walter Spry School of Music for several years. Miss Tipton was a pupil of Franklin Hunt of Kansas City, and connected with his studio for five years before going to Chicago where she studied with Thomas Noble MacBurney and later with Madame Sybil Sammis MacDermid of New York City. For nearly two years she was associated with James G. MacDermid in his Studio of Compositions.

Her recital and concert work has extended to most of our larger cities. Her voice is a pure lyric soprano of rare dramatic quality, full of richness and power. Miss Tipton will make Los Angeles her future home and has opened a studio in the Music Arts Building.

Arias from the most famous operas were heard at the Egan theatre Sunday night, February 18th. Carrie Donaldson Craft sang from *La Tosca*, Mrs. James Webb gave the *Musetta* waltz from *La Boheme*, Clayton Lunham sang the baritone solo *Vision Fugitive* from *Heroldade*, Ann Thompson was at the piano.



CLIFFORD LOTT

Titto Ruffo, baritone of the Metropolitan Opera Company, will make his only appearance in Southern California on the ninth of March. The concert will be in the Philharmonic Auditorium, and Ruffo will be assisted by two members from the Metropolitan Opera House, New York.

Gloria Bretherton presented Norina Coleman, Marian Bemis and Estele de Shon, as artist pupils, in a recital at the Glendale Woman's Club, February 9th. Hazel Schertzinger Bruster, on the harp, and Talma Encarnao at the piano, assisted.

Mrs. Gertrude Ald Thomas, soprano, John Smallman, baritone, and Winifred Hooke, pianiste, appeared before the Dominant Club, February 10th. Winifred Hooke played a new composition, *Exultation* by Henry Cowell, a rather extreme and daring number.

May Hogan was harp soloist for the Hollywood Community Chorus last Tuesday night. Jay Plowe directed the community orchestra in the interpretation of Tschaiowsky, Bizet, Bach and Gounod.

Hazel Lambers Hummel, soprano, and Catherine Jackson, harpist, gave a joint recital in Whittier the 20th inst. They were assisted by the flute obligatos of O. Gara and Ann Thompson, pianiste.

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Tenth Symphony Concert, Friday Afternoon, Saturday Evening, February 23-24

Soloist—EFREM ZIMBALIST—Violinist

PROGRAM

Mosart.....Symphony No. 41 in C Major (Jupiter) (Kochel 551)
Giere.....Symphonic Poem, Les Syrenes, Op. 33

INTERMISSION

Beethoven.....Concerts for Violin in D, Op. 61

EFREM ZIMBALIST

The Wa Wan Club gave a composers' program February 14th. One of the features was Helen Livingstone's "Deep in the Night" and "Alabaster;" both songs were interpreted by Mrs. Robert Sargent, with the harp and violin accompaniments of Catherine Jackson and Harriet Becker.

Dr. Ray Hastings is touring the coast in a number of organ recitals, but will return for the faculty concert at the Davis Musical College March 6th. His tour includes a lecture-recital on Wagner at Santa Paula, and appearances in Oakland, Berkeley, Tulare and Bakersfield.

Mrs. Roy Regnier, soprano, will be soloist with the Wilshire Presbyterian Church. Heretofore she has been identified with Chautauqua movements in Walnut Park.

Ignace Jan Paderewski will visit Los Angeles for the first time in nine years, when he gives two afternoon recitals, the 21st and 25th inst., in the Philharmonic Auditorium under the management of L. E. Behymer.



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The programs, those of each date different, give an opportunity for the best of his genius. He is to play compositions of Mendelssohn, Schumann, Beethoven, Chopin, Bach, Liszt and his own Nocturne. While in this city Paderewski will receive the honorary degree of Bachelor of Music by the University of Southern California, which was conferred last June.

Josef Hofmann received tremendous ovations at both performances February 10th and 16th, in the Philharmonic Auditorium. At the first recital this pianist was greeted with much enthusiasm that six encores were insufficient, and the crowd continued a warm demonstration until the management hinted at extinguishing the lights. Hofmann is masterly; he delights in technical skill, yet can play the simpler themes with no condescension. On the first program his reading of Beethoven's Sonata Opus 106 was especially effective. There followed eight Chopin Etudes, Hofmann's own Mignorettes (written in his childhood) and a study for left hand alone, Liszt's Consolation and Spanish Rhapsody. Friday's recital includes all Chopin numbers. That statement connotes Hofmann's performance, for with this composer above all others, the pianist paints crystal-clear pictures, his fingers moving with a surety of touch that is amazing. Included on this program were Fantasia Polonaise, Valse in A Flat major, Fantasia in F minor, twenty-four Preludes, Impromptu in F Sharp major, Mazurka in F Sharp minor and Polonaise in A Flat minor.

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The Los Angeles Chamber Music Society will give the ninth concert of this season in the Gamut theatre, March 2nd. Estelle Heartt-Dreyfus, contralto, has arranged a group of songs in chamber music form; these she will sing, accompanied by violin, cello and piano, also by Philharmonic quartet. This latter, composed of Sylvain Noack, Henry Svedorsky, Emile Ferir, Ilya Bronson, and assisted by Christian Timmer and Fritz Gaillard, will interpret the Mozart string quartet No. 6, and the Brahms sextet Opus 18.

The regular Thursday noon programs of the College of Music, U. S. C., are serving a splendid purpose in bringing additional poise and talent before the students. Varied and short numbers are given, thus compulsory attendance is a strain on neither audience nor participants. Those who made up the program of February 15th were: Dorothy White, Austrid Anderson and Mary Taylor (who played with great facility Liszt's Liebestraum), pianists; Evangeline Riese, violinist; Mrs. Helen McNaughton and Marjorie Thomas, sopranos.

Melba French Barr will appear in recital for the Woman's Club of Riverside on Tuesday afternoon, February 20th when she will present a whole program of American songs. Miss Barr has specialized upon them this season and the response from music and Women's Clubs has been most enthusiastic. In April she will present the roles of Violetta in La Traviata and Gilda in Rigoletto for the Western Opera Company in San Diego. She has been booked to present song recitals before clubs in Southern California until May.

Margaret Messer Morris, the popular young soprano, has entirely recovered from a recent attack of the "flu" and has filled several concert engagements this month. She will sing at La Jolla on Tuesday evening, February 16th when Hallett Gilberte, the well known composer will accompany her in a group of his songs including his latest one, The Orioles are Flying Home, which is still in manuscript. Miss Morris will fill several engagements with Charles Wakefield Cadman when he returns to California in April.

Doris June Struble is filling some important engagements this month in Los Angeles and other cities of Southern California. On the first of February she entertained a charming tea party at the Mary Louis Tea Shop and has appeared in Van Nuys and Pasadena the past week. February 16th she will appear in La Jolla on the France Goldwater concert series and on the 27th at Fullerton. Miss Struble is now presenting a whole new program some of the numbers of which she appears in costume.

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Lawrence Tibbett, recently departed for the east, will give a recital in New York on March 20th, also at a later date, a recital in Boston. The New Rochelle First Presbyterian church has engaged him as soloist.

Manuel Sanchez De Lara will produce *La Favorita* in the Gamut theatre on March 22nd and 23rd. It is an opera seldom heard on the Pacific Coast; with a rather difficult score, and a plot of tragic force, its scene is that of Spain in 1340. In Mexico City De Lara produced and sang the bass role of La Favorita several years ago. With the present cast, Vivian Clarke, Earl Meeker and Miguel Laris will carry the principal roles.

The Hollywood Woman's Club gave a program in commemoration of Cesar Franck last Wednesday morning. Mrs. James W. Hyde and Mrs. Henry L. Lyman played the Sonata for violin and piano; Mrs. G. Jolly Rosser sang *The Procession* and *Pan's Angelus*; the Prelude in B minor was interpreted by Mrs. Earl A. Langley; Mrs. Bernard Brown and Mrs. Frank J. Compton gave the *Variations Symphoniques*, as arranged for two pianos.

Efrem Zimbalist, the Russian violinist, will play his only engagement in the Philharmonic Auditorium, when the tenth symphony concert is given on Friday afternoon and Saturday evening. His solo will be Beethoven's concerto in D Op. 61. W. H. Rothwell will conduct his orchestra in Mozart's Jupiter Symphony and Gliere's *Les Syrennes*.

Irene Williams and Judson House will head the cast of the opera *Costa Fan Tutte* (The School for Lovers) which Grace Carroll-Elliott will present February 26th, 27th and the afternoon of the 27th. The opera, by Mozart, has been arranged and translated for American audiences by H. E. Krehbiel and William Wade Hinchaw of New York. A comic little tale it is, with charming airs and lyric ensemble numbers.

W. F. Hullinger presented his pupils in a certificate recital at his School of Flute Playing, February 9th. Those taking part were: Sumner Phelps, William Tafel, John H. Foley, Thomas C. Burk, Margaret Eichenberger, Lulu May Loyd, Stewart Philip Teljow Freeman, David Cleve, Perry J. Brabon, Charles Herbert Price, Ellen Linscott gave a soprano solo, and Mrs. Harry C. Knox, Ruth W. Burk, Elizabeth Loyd and Mrs. H. M. Eichenberger were accompanists.

At the California Theatre—Carli Elinor, conductor of the California theatre concert orchestra, this week is using the overture from Verdi's *Force of Destiny*. This opera is based on the story by Playe and is considered to be the great composer's dramatic masterpiece. Opening with trumpet blasts, a premonition of the Fates Decree is established. A sinister motive follows and reaches the climax in a furious finale. Using his own arrangement of Aloha, song of farewell, the popular conductor has made one of the most delightful Hawaiian Reveries that has ever been heard on the concert stage. It fulfills the expectations of a reverie of the Isle of Golden Dreams. A modern symphonic arrangement of the new novelty fox trot blues, *I'm Through*, closes the program, with a surprising display of instrumental virtuosity and brilliant tone colorings. Mr. Elinor's musical setting for *The Beautiful and Damned*, the current arrangement is an interesting synchronization of popular and melodic numbers. The Message of the Violets is the love theme. Angel Child is the theme for Gloria and A Young Man's Fancy is very effective for young Patch. During the dance scenes Mr. Elinor plays many new jazz numbers. Altogether it is a particularly satisfying program musically.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Address communications to the Question Editor, Pacific Coast Musical Review, Room 801, Kohler & Chase Building, San Francisco.

1. I notice that the works of Mozart instead of being designated by opus number, are designated by the word *Kochel* and a number. Can you explain this to me?—R. A. W.

The system of numbering musical works by opus number was inaugurated after the time of Mozart. Vide question and answer No. 3 in the issue of the Review of Dec. 23, 1922. Dr. Ludwig Kochel made an exhaustive study of the chronology of Mozart's works and in 1862 published at Leipzig the results of his study in a book entitled "Chronologisch-thematisches Verzeichniss" (Chronologic-thematic Index). This index gives a number to each work of Mozart, and these numbers together with Kochel's name are used to identify Mozart's compositions.

2. What do the letters R. and P. mean used in organ music?—I. B.

R. stands for *recit*, which is the French name for the swell manual; P. stands for *positif*, which is the French name for the choir.

3. Who introduced music into the public schools?—G. O. S.

Lowell Mason, who had established music classes on the educational system of Pestalozzi in Boston, was authorized in 1828 to teach music in all the public schools of Boston.

4. What is a Ballad Opera?—A. N.

A light opera in imitation of the Beggar's Opera, the music of which is chosen from ballads and popular songs.

5. Are harmonics used on the viola and cello as well as on the violin?—K. D.

Yes.

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SAN JOSE MUSIC WEEK BRILLIANT SUCCESS

BY C. M. DENNIS

San Jose's First Music Week has passed into history and the Garden City has experienced a feast of music of most unusual quality and great extent. The event, which was sponsored by the Santa Clara County Branch of the State Music Teachers' Association, was developed and directed by a committee composed of C. M. Dennis, chairman, Mrs. Daisy L. Brinker, Miss Lulu Pieper, Homer De Witt Pugh, Mrs. L. D. Gairaud, Mr. Ben King, Miss Cleo Parmelee, Mrs. Caroline Pitkin Brock, F. F. Jeffers and Miss Clarissa Ryan. The co-operation of the ministerial association, civic authorities, daily newspapers, educational authorities, business men, and private music teachers made the project successful beyond the expectations of its promoters.

The celebration began Sunday, January 28th, with special music and sermons on music in all the churches of the city. A band concert by the Municipal Band, Will Lake, director, was held at noon. In the afternoon an organ recital by Allan Bacon, A. A. G. O., head of the department of organ and piano at the College of the Pacific, assisted by the A Cappella Choir of the College. C. M. Dennis, director, was given at the First Methodist Church.

On Monday the big attraction was a joint concert by the Elks Orchestra and the Richards Club both local organizations directed by Dr. Charles M. Richards. A tremendous audience taxed the capacity of the Teachers' College Auditorium and heard a program of exceptional appeal and adequate presentation. During the day, Hales Department Store Chorus, directed by Homer De Witt Pugh, sang on the mezzanine floor and a studio recital by pupils of Marjorie Fisher and Clarence Urmy was given; special recitals were given by the inmates of the hospitals and charitable institutions by students of the College of the Pacific and pupils of Edward Johnson.

Tuesday the outstanding event was the recital at the College of the Pacific Auditorium by Herbert Gould, basso of the Chicago Opera Company. Mr. Gould sang a very interesting program and, in spite of the handicap of a severe cold, conveyed his message of his right to be called one of the finest American recitalists. Other events during the day, were a band concert by the High School Band, directed by George T. Matthews, programs at the State Teachers' College, various charitable institutions of the city, and choral program at Hales Store.

Wednesday, the San Jose Music Study Club presented some of their members in a splendid recital in the First Presbyterian Church. Other programs filled the day and in the evening, the DeMolay Band, under the direction of Mr. Edward Towner, gave a thoroughly enjoyed concert in the State Teachers' College Auditorium. The Merry Widow, which was the attraction at the Victory Theatre, was compelled to hang out the S. R. O. sign. The Luncheon Clubs of the city observed Music Week by special music at their noon meetings. Thursday's program was a full one. The Treble Clef Club started the day with a program before the State Teachers' College Assembly. At noon, the College of the Pacific Male Quartet entertained the Chamber of Commerce Forum and the High School Band played in the Quadrangle. At 2 p. m. Hales Chorus sang in the store, at 3 p. m. Students of the College of the Pacific entertained the Hester Parent Teachers' Association; at 4, pupils of Miss Lulu Pieper assisted by Caroline Pitkin Brock, performed for the inmates of the Pratt Home, while in the Home of Benevolence, a vocal program was given by pupils of William Edward Johnson, at 5 p. m., College of the Pacific students entertained at the County Alms House. In the evening, Mischa Elman played before a tremendous audience at the Victory Theatre.

Friday, the outstanding performances were those given by the High School Students of the advanced harmony classes taught by Miss Scheerman and numbers by the Glee Club under the direction of Miss Parmelee, were given in the High School Auditorium. The High School Band performed at noon and in the evening, a demonstration of the instrumental work of the High School was given by the Band and Orchestra, under the direction of G. T. Matthews. Other events were choral programs in the Home of Benevolence by pupils of Mrs. Daisy Brinker and Miss Maude Caldwell, a recital at the O'Conner Sanatorium by pupils of Mrs. David Gairaud, recital by College of the Pacific students in the Y. W. C. A., and a special sacred concert in the Jewish synagogue.

Saturday morning the San Jose Branch of the Penwomen League presented a childrens musical play by Mrs. Don Richards, a local author, and recital by the Municipal Band gave another public concert in the park. Hales Chorus sang at 2 p. m., College of the Pacific students entertained at the East San Jose Hospital at 3, at 3:30 the Penwomen presented Robert Romani, bass-haritone, assisted by Marjorie Fisher, violinist, and Mrs. Stanley Hiller, pianist. The finals of the Music Memory Contest were held in the evening and with this culminating event San Jose's first Music Week made its exit.

Among other noteworthy features, the co-operation shown by all groups in the city was particularly noticeable. The libraries helped wonderfully by arranging exhibits of their music books. The music trades and



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banks were most liberal with prizes for the Memory Contest, as well as contributing to the operating expenses of the week. A large part of the credit for the success of the project goes to the daily newspapers, which gave freely of space for several months before, as well as during, the celebration. Mu Eta Chapter of Mu Phi Epsilon presented six programs during the week and the work of these talented girls called forth the warmest praise from their hearers. So great an impression did the affair make upon the public that plans are already begun for a more thorough celebration next year.

WELL KNOWN TEACHER LIKES NASH ARTICLES

The following letter received by John Whitcomb Nash a short time ago shows how some prominent teachers feel about his fine series of articles published in the Pacific Coast Musical Review:

Cleveland, Ohio, Dec. 28, 1922.

My dear Mr. Nash:—

It has been with great interest that I have followed your articles on the voice published in the Musical Review each week. A strange coincidence occurred recently. After giving a lesson to a beginner, I picked up the annual edition of the Review and chanced on your article. Much to my surprise it seemed to be an echo of the lesson just given. This was not the first time that I was impressed by similarity of our ideas on teaching voice. It is all so simple, and appeals to one's common sense and that is what earnest pupils appreciate.

Many times have I felt a desire to express to you my appreciation of these articles, while still living in the Bay region, and after the above mentioned experience I felt impelled to do so. It is always a pleasure to me to find someone whose ideas are similar to mine. We do need re-assurance from time to time. May your articles continue and may they reach those pupils who are desirous of the truth. With greetings of the season I am
Sincerely,

HELENE ALLMENDINGER

The San Francisco Music Teachers' Association will hold its regular monthly meeting on Monday evening, February 26th at 8:15 o'clock at 3242 Washington street, near Presidio avenue. The feature of the evening will be a Wagnerian program directed by Mrs. Nellie Strong Stevenson. Inasmuch as other important matters will be discussed at this meeting President Alvina Heuer Wilson expects as large an attendance as is possible.

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(Continued from Page 1, Col. 2)
in composition, but most certainly contain an element of raillery quite enjoyable to behold. The fourth composition by Mr. Hofmann was an Etude in C major for the left hand alone which revealed the truly astounding dexterity and power of the distinguished artist's wrist and fingers. It is an exceptionally difficult work of unbelievable digital intricacies.

The concluding numbers of the program consisted of Liszt compositions, namely Consolation in D flat minor and Spanish Rhapsody. Like in the Beethoven and Chopin works Mr. Hofmann shows in his interpretation of Liszt that he is master of the musical situation. A master of the keyboard that can control the musical requirements of works by such distinctly varying composers as Beethoven, Chopin and Liszt represents the highest type of piano virtuoso. And Hofmann, as far as the writer is concerned, interprets these contrasting compositions in a manner more satisfying to him than any other artist he has heard during the twenty-five years of his activity in musical journalism in California. It was a concert that will long remain in the memory of those who were fortunate enough to be among those present.

PINAFORE AT RIVOLI

Ferris Hartman and Paul Steindorff are holding the direct recreation for "Pinafore," which they are to revive at the Rivoli Opera House next Monday evening.

It was with this opera that the old Tivoli Opera House was opened on the evening of July 3, 1879, when a run of 104 consecutive nights was begun.

"Pinafore" is intended as a satire on the methods of the British admiralty, as everybody knows, was one of the first of the Gilbert and Sullivan comic operas to achieve world-wide recognition. It was originally produced in London in May of 1878 and was brought to America a few months later. Its production in New York was almost simultaneous with its appearance at the old Tivoli.

As a comic opera composition it stands out for its merry satire and by reason of the musical gems in the score, Hartman will, of course, assume the role of Sir Joseph Porter.

This week "Mlle. Modiste" is proving a delight to the lovers of comedy and music. Among the features which have found popularity with the audiences are Hartman's performance and rendition of his topical song of thirty years ago called "And He'll Never Forget 'Em Again," Lillian Glaser's singing of Fritz Scheff's song, "Kiss Me Again," a song and dance number called "It's a Way She Has," by Lavinia Winn; a butler's chorus rendered by the chorus men; an advance showing of the new spring hats and a number of pleasing chorus numbers. Particular attention has been given to the scenic effects and costuming.

The Tony Sarg Marionettes return to San Francisco next month and will be equipped with two entirely new Marionette plays. Special afternoon and evening performances will be given under Selby C. Oppenheimer's management at Scottish Rite Hall on Friday, Saturday and Sunday, March 16th, 17th and 18th, and at the Fulton Playhouse in Oakland on Thursday, March 15th.

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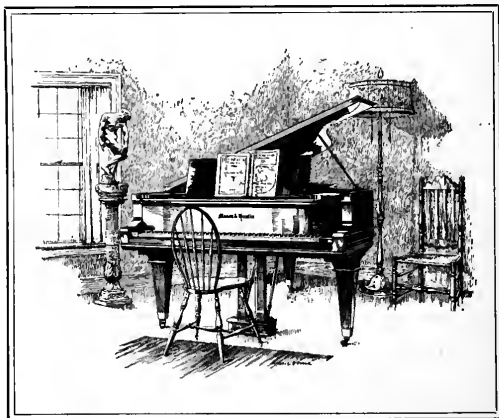
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIII. No. 22

SAN FRANCISCO, SATURDAY, MARCH 3, 1923.

PRICE 10 CENTS

SAN CARLO FORCES IN THEIR BEST SEASON PERSINGER SOLOIST AT SYMPHONY CONCERT

Fortune Gallo Introduces Strongest Operatic Personnel and Most Interesting Repertoire of Grand Opera Since His First Visit to the Pacific Coast—Unusually Large Audiences Attend Opening Performances Including Mme. Butterfly, Rigoletto, Martha and Aida

By ALFRED METZGER

It is with a great deal of pleasure that we heard of the intense interest displayed by the music lovers of San Francisco in the current grand opera season now in progress at the Curran Theatre and given by the San Carlo Grand Opera Company, of which Fortune Gallo is the Impresario. We have always been among those who regarded these regular annual opera seasons by such an organization as Gallo's as positively conducive to the growth of musical appreciation in this community. The San Carlo Grand Opera Company is the only operatic traveling organization that gives productions with leading artists at prices within the reach of everybody. We noticed among those in the audience that packed the big theatre from pit to gallery many of our prominent people identified with the musical profession and the wealthy music patrons. As far as we could observe the enthusiasm was genuine. And as long as two thousand people who have been in the habit of attending concerts and opera seasons display such enjoyment as was the case during the performance of Mme. Butterfly last Monday evening an organization that is giving such enjoyment is worthy of patronage.

Tamaki Miura, who assumed the title role of Puccini's ever popular tragic story set to music, showed marked signs of improvement both as to mellowness of voice and convincing realism in histrionic expression. The more we witness the idea of Mme. Miura regarding this character the more do we prefer her version to that of other artists whom we have heard. Take, for instance, the aria in the second act, which others sing without imbuing it with the spirit of temperamental changes of sentiment, this student of the role invests her interpretation with easily understandable emotional changes adapted to the music and the words. In short she enacts the aria as well as sings it, and that gives her a marked advantage over those who just sing this beautiful vocal number.

Throughout the opera Tamaki Miura uses every means of which a clever actress is possessed to enhance the vocal features of the role with realistic and natural displays of character portrayal. She gives a vivid picture of the young Japanese girl whose life ends in tragedy because of love. Anita Klinova exhibited a warm, rich voice in the role of Susuki. Mario Valle as Sharpless and Romeo Boscacci as Pinkerton helped the roundness of the performance, both with the vocal and dramatic conception of these respective roles. Pietro de Biasi as the Baron and Francesco Curoli as the marriage broker also gave satisfaction from a vocal and histrionic standpoint. Aldo Franchetti conducted with verve and virility, while chorus and orchestra gave a finish to the musical part of the production.

Yesterday evening the familiar and melodious strains of Verdi's Rigoletto drew another large audience. Josephine Lucchese was cast for the role of Gilda and had an opportunity to reveal her flexible coloratura soprano in a manner to evoke enthusiastic plaudits from her pleased listeners. She is a dependable artist with a voice of fine quality and intelligent application. Richard Howell enacted the role of Rigoletto with skillful emphasis of his various histrionic possibilities bringing out the humor as well as the pathos of the role. His voice is smooth, pliant and well adapted to en-

hance the emotional depths which the part calls for.

Rogelio Baldrich sang the part of Rigoletto with pleasing tenor voice and accentuated the melodious character of the arias allotted to him. Pietro de Biasi as Sparafucelle added to his array of artistic triumphs giving his resonant voice and his sincere acting a chance to be admired. Stella de Mette sang the grateful role of Maddalena with every sign of seriousness and efficiency. The rest of the cast fitted well into the ensemble. Carlo Peroni conducted with skill and musicianship. Orchestra and chorus coped capably with the intricacies of the score.

Owing to the fact that this paper goes to press on Thursday it is impossible to devote more space to any review of the opera season in this week's issue. How-

Concert Master of San Francisco Symphony Orchestra Reveals Distinct Virtuosity and Musicianship in Authoritative Interpretation of Beethoven Concerto—Alfred Hertz Conducts Beethoven Program in a Manner Conformant to Highest Artistic Principles

By ALFRED METZGER

At the tenth pair of symphony concerts, which took place at the Curran Theatre on Friday and Sunday afternoons, February 23d and 25th, Alfred Hertz presented a Beethoven program. The number of composers whose works can be included exclusively on one program without creating an atmosphere of tediousness is very rare indeed. Personally we feel that none of the great masters is so well adapted to have his works presented at one time than Beethoven, and the enthusiasm that punctuated the tenth pair of symphony concerts proves that the musical public evidently agrees with us in this proposition. The introductory number was the Fidelio overture.

As Beethoven employed the vehicle of instrumental music to build upon it an edifice of vocal beauty in the Ninth Symphony so did he employ the oppor-

masterly suggestions. In introducing three movements from Beethoven's Ninth Symphony Mr. Hertz followed the example of other great conductors. There has always been in our mind no doubt as to whether Beethoven was justified to add vocal music to the three movements of this symphony. It is, of course, not our intention to criticize a master of Beethoven's magnitude. That would be extremely impertinuous, but there can not be any question regarding the correctness of musical facts and one of these facts most assuredly has taught us that symphonic music, like chamber music, represents the highest form of composition BECAUSE IT CAN STAND BY ITSELF AND INTERPRET EMOTIONS WITHOUT THE ASSISTANCE OF ANY BUT INSTRUMENTAL MUSIC. Song literature and operatic compositions have always been considered just a bit inferior to purely instrumental music, BECAUSE SUCH MUSIC DEPENDS UPON WORDS TO CONVEY ITS MEANING.

The question then arises whether Beethoven was such a genius that he should be permitted to mar the purity of symphonic music by permitting the spoken word to overshadow instrumental beauty. If Beethoven had such a right then every genius who wishes to write words to symphonic music should also be permitted to do so. And then we come to the question as to whether such combination of vocal and instrumental music retains the purity of the symphony or whether it mars such symphonic purity by arbitrarily associating it with art considered somewhat inferior to symphonic composition.

All of these remarks are merely speculation and are not intended to convey the writer's personal opinion on this subject. It is a question far too serious for one individual to answer, but nevertheless a question well worthy of contemplation. We merely introduce it because we believe that Mr. Hertz was well justified to interpret the three movements of this Ninth Symphony which contain instrumental music only, for they represent the purest part of the work. Although, of course, the fourth movement with the choral work superseding the instrumental part is certainly most beautiful and most regal in conception. But some how we can not help but feel that the moment vocal music is combined with instrumental composition in the manner in which Beethoven employs it in this work it becomes a choral composition in which the instrumental part is subordinate, and if such is the case how can it remain a symphony?

We find in the first movement of this Ninth Symphony a forecast of what is now considered modern or ultra modern music. Beethoven as early as the date of this symphony employed the introduction of short, fragmentary themes which change frequently in key and construction and at times seem barely to end before a new theme is introduced. It is this brevity of thematic material and this constant change of key and theoretical structure which forms the principal features of the modern and ultra-modern music. But in the case of Beethoven there is continuity of ideas, while in some of the ultra-modern music it appears to be neither rhyme nor reason for these spasmodic and ever-changing themes.

(Continued on Page 11, Col. 1)



LOUIS PERSINGER
The Distinguished Violin Virtuoso, Concert Master of the San Francisco Symphony Orchestra and Director of the Chamber Music Society of San Francisco, Who Received a Great Ovation at Tenth Pair of Symphony Concerts Last Week

ever, the advance sale of the engagement has exceeded any previous seasons and Mr. Gallo, as well as the Elwyn Concert Bureau of Portland, Oregon, which is directing the Pacific Coast tour of the San Carlo Grand Opera Company, have reason to feel very happy. The company closed a two weeks' engagement in Los Angeles last week which surpassed the wildest expectations of the managers. The reason for this financial and artistic success is not far to seek.

Fortune Gallo has brought together the best aggregation of operatic artists he has yet united in one company. Not less than four famous prima donnas are included in the company. There is above all Alice Gentle than whom we know of no superior portrayal of Carmen or Santuzza, two roles which she essays this week. Then there is Tamaki Miura, the

(Continued on Page 11, Col. 1)

tuinity given by vocal music to introduce distinct compositions of pure instrumental character in the opera Fidelio. Not less than four overtures are introduced during the course of the opera and the one interpreted on this occasion is the fourth one. Like the three other overtures, entitled Leonora Overtures, so this one, entitled Fidelio Overture, is a musical entity by itself and does not form a part of the opera from the standpoint of continuity. Every one of these overtures are sufficiently classic in construction to justify inclusion in a serious symphony program.

While it lacks the entrancing melodies of the Leonora Overtures it makes up in dramatic vigor and intensity. Mr. Hertz succeeded remarkably well in emphasizing the beautiful phrases of emotional contrasts and specially those of passionate depth. The orchestra was in excellent trim and responded readily to Mr. Hertz'

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EUGENE H. ROTH JUSTLY HONORED

Engene H. Roth, formerly manager of the California and Imperial Theatres, and one of the most constructive factors associated with the Herbert Rothchild Enterprises, was honored by the press of San Francisco at the Palace Hotel on Tuesday evening, February 20th when prominent newspaper men and leaders in the motion picture industry attended a banquet. Joseph Scott of Los Angeles, one of the country's most famous orators was the principal speaker, while many men prominent in theatrical, political and journalistic circles joined in bestowing praise upon one whose efforts contributed so much toward the raising of artistic standards in the photoplay theatres of the Pacific West.

The readers of the Pacific Coast Musical Review are principally concerned in those activities of Mr. Roth which are associated with the musical phase of his endeavors. Engene H. Roth possibly contributed more toward the popularization of the motion picture industry among our musical public than any single factor affiliated with that huge form of entertainment. He was the first to introduce in the California Theatre the concert orchestra of fifty men under the direction of Herman Heller. We feel that the change of the policy toward a lower standard of music at the California Theatre can not be ascribed to Mr. Roth's initiative. His ideals are so high, his sense of artistic proportion so well balanced, that it simply could not be possible that he would change so suddenly from a staunch proponent of the best in music to a worshipper of the worst in music.

Mr. Roth on the eve of his departure from San Francisco may be assured that the noble beginning he has made in a field so vast in its influence upon the public mind has not been in vain. The movement started in defense of good music by this paper is making great headway. The other evening we attended a performance at the New Fillmore Theatre and heard Leon Strachan enthusiastically applauded for a splendidly rendered interpretation of Rubinstein's Kamonoi Overture. It was intelligently and judiciously conducted and appealed strongly to the audience which seemed singularly awake to the possibilities of the artistic nature of the music presented. Last Saturday evening, thanks to the courtesy of Messrs. Keene and Wilson, Western representative of the Loew Theatres and publicity manager of the Warfield Theatre respectively, we had a chance to hear the music presented at Loew's Warfield. We found Mr. Lipschulz and his well chosen orchestra splendidly qualified to interpret good music in a manner conformant with the best ideals.

On this same occasion we heard Harold Kirby a Canadian baritone of exceptional voice and artistry, who made an excellent impression on his audience. Mr. Wilson also told us that among the artists engaged are Dorothy Jardon and Orville Harold, both of the Metropolitan Opera Company of New York. During this past week we heard Paul Ash and Wilbur Hall of the Granada Theatre occupy the stage to the exclusion of almost any other feature of the splendid entertainment furnished by John Partington. Indeed, the audience was so enthusiastic that it almost refused to permit the performance to proceed. Finally a friend who attended the California Theatre told us that a neat string number played by violins and cello aroused the house to enthusiasm, while the jazz number fell absolutely flat except for a few "planted" applauders who tried hard to create a favorable reception for it.

So it will be seen that good music is bound to win out, if only the truly musical people, whom we have enumerated in a recent issue of this paper, will continue to influence their friends not to applaud any music they do not like, and not to allow anyone to swerve them from their praiseworthy purpose. It will take time to gain the desired results BUT THE END CAN NOT BE OTHERWISE BUT GRATIFYING TO THOSE EAGER TO HEAR GOOD MUSIC IN THE PHOTOPLAY THEATRES. And so Mr. Roth may leave this city with the conviction that his pioneering has not been in vain.

IMPORTANT CONCERT REVIEWS DELAYED

Owing to the rush of musical events including grand opera, symphony, chamber music, visiting artists, club affairs and resident artists several of the most important concert reviews must be held over until next week. Among these are the concerts of Florence Easton, Emmet Rixford Sargeant, the Pacific Musical Society (two events), the Sacred Eucumene Musical Club and quite a number of short items of interest. We occasionally prefer to make these announcements rather than have those appearing in these events under the wrong impression that their worthy efforts are not duly recognized.

SCHNABEL PLEASES CHAMBER MUSIC LOVERS

Distinguished Pianist Adds to Artistic Dignity of Final Concert of the Season by the Chamber Music Society of San Francisco

BY FREDERICK BRUESCHWEILER
The San Francisco Chamber Music Society compares most favorably with the best artist aggregations devoted, in this or any other country, to the sublime and most intimate of all musical cults. The writer has heard scores of them during a period of three or four decades, from the celebrated Florentine (Jean Becker), Milanese (Macciacchini), Viennese (Rose) and—most famous of all—those of the Sacred Eucumene Musical Club and quite the last century—the Joachim and Hair Quartets, down the line to the organizations of more recent and actual American renown, the Kneisels, Spierings, Zoellners, Flonzaleys, etc., all of which have carried the standard of highest perfection through the entire musical world and are being emulated, if not rivalled and excelled, by more or less distinguished local bodies in almost every single community. A deep down between the innermost folds of this same writer's sheet of recollections lingers the glorious memory of a few, a very few, altogether exceptional String Quartets which seemed to defy all classification and radiate an atmosphere all their own, as did, for instance, the incomparable Bohemians or the equally unforgettable, if somewhat less widely known Brussels in their younger period. Listening to their interpretations, their audiences found themselves not infrequently lifted out of the conventional realms of mere, terrestrial finish of artistry and flawless refinement into a subcelestial sphere of ringing, swinging, madly pulsating life whose very electronic vibrations stood revealed to the naked eye and ear,—into a far removed world of unmeasured imaginative power set in motion solely by the heart beats of four or five warm-blooded human agents capable of reproducing a musical titan's inmost soul-stirring in terms more than congenial.

It was as if the creative process itself was being re-enacted for your benefit, was being thrown on your mental screen in moving picture fashion, magnified, vivified and intensified to an unheard of degree, so that you were enabled to follow its most intimate phases and could perceive, as it were, the inception of a well known musical motive as the result of a merely sensual reflex, its transformation into conscious, emotional activity and its gradual transition through all the different phases of melodic, harmonic, rhythmic and tonalistic animation. You felt you could grasp secrets of beauty and power hitherto unrevealed even to the master mind that first conceived and tried to express them. No matter how well he might have succeeded, you stood ready to swear that Beethoven, Schubert and Schumann themselves could not possibly have had an all transparent conception of the rich treasures that it out in their creation. You were fully convinced that it took the reproductive genius of these four demigods

combined to bring out their full import, that, in these exceptional cases at least, Orpheus' lyre proved more eloquent than Apollo's mouth, was Mahomet proclaimed greater than Allah.

Nothing of like order seems demonstrable any longer in this commercial age of ours. The most highly talented and accomplished among our present-day artists are, alas, first of all exceedingly busy slaves to the elusive dollar and secondly, at their best, the marvelous products of a relentlessly grinding process of standardized refinement and carefully tempered flexibility. The eternal hustle and bustle circumscribing a modern artist's career almost excludes the opportunity of concentration or the growth of personality. At our high class concert performances we aim at doing things, or having them done for us, altogether delightfully, enjoyably, irreproachably. But—stirring? Stimulating? Irrepressively? Transportingly? Let the generous hands that do all the often indiscriminate clapping at our concert halls, change these question marks into convincing points of exclamation, if they can and dare.

Artur Schnabel, who, as visiting artist, lent the lustre of his name to the last performance of the Chamber Music Society of San Francisco on Tuesday evening, February 20th, at Scottish Rite Auditorium, is undoubtedly a pianist of sterling merit and profound scholarly attainments, one who apparently prefers the chase and at times almost colorless garb of an intellectual guide and artistic delineator to the shining display of mere mechanical effrontery. Not that he lacks in any of the fundamental requisites pertaining to a solid, technical equipment. His wrist work, to mention only the salient point, is of a most enviable suppleness, while his passages flow with a rippling ease and grace which is as much to be admired as the clarity and virility but finely graded touch he commands at all times, especially in the climactic moments of structural outlining. His co-operation in the first and last numbers of the program left little to be desired, although it must be admitted that in the Brahms Sonata he seemed at times to predominate, unconsciously, perhaps, but just a trifle unduly and to the disadvantage of his partner, Mr. Persinger, who found himself crowded into a more or less defensive attitude, if not verily called upon to draw, from his seemingly inexhaustible store of artistic fencing tactics and musical armature, every last piece of available resource. His well beloved lusciousness of tone-giving alone seemed to have been mysteriously sacrificed, for the time being, on the altar of subordination mistakenly erected in deference to an illustrious guest. It came out again, happily and most convincingly, during the execution of the Rouseel number the second movement of which far outstrips its somewhat dull predecessor by scintillating, at times perfectly dazzling, display of harmonic and rhythmic effects. The thematic material sustaining the structure of both movements is of rather frail nature but lends itself admirably to the upbuilding of a number of very cleverly constructed points of vantage.

The rendition of the Schumann Quintet for piano and strings might have gained, perhaps, by additional rehearsing, at least as far as instance of ensemble and occasional tempo regulation—especially with reference to the "Majore" Trio passage in the march movement, one of the most treacherously elastic short stretches, by the way, in all musical creation—are concerned. Charming, dashing, lovingly given, as it was, without a question, it evoked in the soul of the listener who happened to be familiar with its every note, a veritable longing to hear it again soon and, to say the least, once every season, matured and matured, if the mind be, to its very depths with every new performance. It might well be put on offer than it does appear on our modern concert programs, for it is to this day the most luminous star in the chamber music firmament. Nothing in the entire literature of Chamber Music has ever emanated from the pen of any composer fit to eclipse the splendor of this matchless jewel. The audience who shared the evidence displayed with its scintillating freshness and the manifest desire on the part of every one of the five contributing artists to outdo himself in a fervent effort at presenting the precious gem in an adequate setting. A storm of applause increasing in volume and enthusiastic spontaneity after every movement was their well deserved reward.

LOS ANGELES PERSONALS

Enrico Tramonti is due to arrive in this city soon, having scheduled a special class in harp playing for Mrs. J. L. Tramonti has been selected for the Chicago Symphony Orchestra for twenty years, and has also an enviable reputation as instructor.

At A February Meeting of the Woman's Music Study Club of Long Beach, Sarah Jane Simmons, Mrs. A. K. Chase, Bernice P. Wright, Myrtle Hill, Mrs. Elmer Frey, Mrs. C. H. Scott, Mrs. H. T. Gainsford, Lucy Walcott, Mrs. J. L. Tramonti, and Mrs. M. J. Ventcent gave a program of voice, piano and violin numbers.

The Jess Concerts—The spring tour of Grace Wood Jess, under the management of Frederic Shipman, will open at Tulare, California on March 3rd. Other California dates during March are Dinuba, 5th, Modesto, 7th, Sacramento, 9th, Marysville, 12th, and Red Bluff, 14th. Miss Jess will be assisted by Raymond McPeeters at the piano.

Lena Wellman Quarton and Lillian Backstrand entertained their piano and vocal pupils last Sunday afternoon, February 18th. Both these teachers are members of the College of Music faculty of the U. S. C.

Mildred Jamison is now studying with Phillip in Paris. She was formerly a pupil of, and assistant to, Thilo Becker, in this city.

MEROLA OPERA SEASON FAIRLY LAUNCHED

Opera Association for 1923 Organized With Timothy Healy as Chairman and Gaetano Merola as Artistic Director—Great Enthusiasm Shown

Regarding the operatic situation as outlined in last week's Pacific Coast Musical Review we take pleasure in repeating the following interesting article written by Redfern Mason and published in the San Francisco Examiner of Tuesday, February 27th:

Gaetano Merola is to stay in San Francisco and develop an opera company, so that, when the War Memorial is a reality, we shall not have to rely on visiting companies, but be able to have opera of our own. Principals can always be imported from New York or Chicago; but to import chorus and orchestra makes the cost of opera almost prohibitive. Last year's *al fresco* performances at Palo Alto demonstrated that Merola is a master of his craft. This year he had a plan to give a season in the Civic Auditorium, rebuilt internally for the purpose.

But opera has to be financed and, to secure the necessary backing, the Opera Association for 1923 has been called into existence. A meeting was held at the St. Francis yesterday morning. Timothy Healy was chairman, and he pleaded an open mind for the reason that, whether connected, either by family or professional ties, with anybody in the musical profession. His one object was to help in making San Francisco operatically self-sufficient.

The following ladies and gentlemen were appointed officers and executive committee of the association: Artistic director, Gaetano Merola; chairman, Timothy Healy, secretary-treasurer, Mrs. James R. Miller; business manager, Selby C. Oppenheimer; executive committee: Mayor James Rolph, Jr., Supervisor Emmet Hayden, Mrs. O. C. Stine, Mrs. William Fitzhugh, Mrs. M. C. Sloss, Mrs. James R. Miller, Mrs. Timothy Healy, Mrs. Marcus Koshland, Mrs. Ernest S. Simpson, Mrs. William H. Mills, Miss Edith Livermore, Albert Bender, Horace Clifton, Judge George Crothers, Charles K. Field, Mrs. A. P. Black, Mrs. M. C. Potter, Mrs. George A. Applegarth, Miss Sallie Maynard, Mrs. James Ellis Tucker, Mrs. William Seaton, Mrs. Milton Esburg, Mrs. J. J. Gotlich, Mrs. Norman B. Livermore, Mrs. James W. Reed, Mrs. Virginia Nugent and Chester Rosekrantz.

The following notice of the plans of the association has been issued:

Confident that San Francisco can support grand opera in a way that will make it a pleasure for the entire community, a group of interested men and women made a survey of the situation and decided upon an experimental season to be given next fall—from September 26th to October 11th. With the War Memorial two years in the future, this definite step is to be taken by "The Opera Association for 1923," to prove that San Francisco absolutely of metropolitan material, is entitled to one of the unquestioned hall-marks of that status—the ability to support grand opera.

This season is possible because of the presence in San Francisco at this time, of Gaetano Merola, the man of vision who presented the brilliant out-of-door season last June in the Stadium of Stanford University. Recently returned from a most successful season in the City of Mexico, he is ready to commence preparations for the San Francisco productions.

Mr. Merola will use the San Francisco Symphony Orchestra, as he did at Stanford University; he will train local choruses and assign the smaller roles to worthy local singers. All the principal artists will be brought from the Metropolitan Opera House. Negotiations for them are already under way. The coming season will be given at the Exposition Auditorium which will be treated in a manner entirely different to any hitherto employed. Mr. Merola's plans are made to fit the performances to the place, not the place to the performance. They also include corrections of acoustical difficulties.

That the season may come within the reach of all, the price of seats will range from \$1 to \$4 with a charge of \$5 for box seats.

NEXT WEEK'S OPERA REPERTOIRE

Impresario Fortune Gallo of the San Carlo Grand Opera Company, now playing at the Curran, may be said to have more than fulfilled the promises contained in the preliminary announcements of the visit to San Francisco. The performances have received an abundance of discriminating praise, and the high standard of the operas goes without saying. The critics have not had to take the intent for the deed—a fact that should not be overlooked in the drawing of a moral from the San Carlo company's success.

Unquestionably the highly artistic and creditable production by the Gallo forces should exert a potent influence in the matter of certain opera ventures now in contemplation for this city. Here, in San Francisco and environs, there is a constant growing group of persons of moderate means who are fond of opera. They have relished the arrival of the San Carlos such as a holiday. They buy as far to the top of the price list as their pocket book affords and they enjoy it. And this is why, for no community is the best place in which to live unless it fosters its cultural life quite as much as its industries. Each visit of an organization like the San Carlo would prove of cumulative value. It stimulates the musical appetite of a community and prepares it for other, and, perhaps, longer visits. This statement, however, is not made without knowledge that the San Carlo company, under Mr. Gallo's management, now enjoys a complete monopoly of the touring operatic field—a fact which makes the success of the organization the more unique and impressive. The company as a touring one

towers above everything else that has been attempted with success in this country, and it remains so far afield of any other similar body that there now seems no comparison.

As regards the performances at the Curran this week have been animated by a high and intelligent artistic enthusiasm. They have shown real vitality of the kind that gets its roots deep in the popular musical soil, and while the policy of the San Carlo has always been to stress the importance of ensemble rather than to feature one or two stars at the expense of the general excellence, the week's performances have revealed lights which the hush of averages cannot conceal. Reference is made to the notable singing of Madame Butterfly by Tamaki Miura—an occasion whereupon hundreds were unable to secure admission; the Rigolotto of Mr. Bonelli; the Aida of Marie Rappold, and latter on her Leonora; the Mimi of Anna Fitzhugh; the Carmen of Aida Gentile, and again Miss Fitzhugh's Elsa. It is not often one hears better performances at any price.

Impresario Fortune Gallo, who arrived in the city to join his forces for a short time, has prepared an excellent list of operas for the second week of the engagement, with casts as follows:

Sunday Evening (double bill), *Cavalleria Rusticana*—Mmes. Gentile, Klinova; Messrs. Baldreich, Interrante Conductor, Franchetti. Followed by *Pagliacci*—Mme. Charlebois; Messrs. Del Credo, Bonelli. Conductor, Peroni.

Monday, *La Traviata*—Mmes. Lucchese, Klinova; Messrs. Boscacci, Interrante.

Tuesday, *Tosca*—Mmes. Fitzhugh, Klinova; Messrs. Del Credo, Valle. Conductor, Peroni.

Wednesday matinee, *Lucia*—Mmes. Lucchese, Klinova; Messrs. Boscacci, Interrante, Cervi. Conductor, Peroni.

Wednesday evening, *La Gioconda*—Mmes. Rappold, De Mette, Klinova; Messrs. Baldreich, Valle, DeBlasi. Conductor, Peroni.

Thursday, *Carmen*—Mmes. Gentile, Lucchese; Messrs. Boscacci, Valle, DeBlasi. Conductor, Peroni.

Friday, *Faust*—Mmes. Charlebois, Klinova; Messrs. Baldreich, Bonelli, DeBlasi. Conductor, Franchetti.

Saturday matinee, *Jewels of the Madonna*—Mmes. Fitzhugh, Klinova; Messrs. Boscacci, Valle, Cervi. Conductor, Peroni.

Saturday evening, *Aida*—Mmes. Rappold, DeMette; Messrs. Del Credo, Bonelli, DeBlasi. Conductor, Peroni.

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WEDNESDAY EVENING.....LA GIOCONDA
THURSDAY.....CARMEN
FRIDAY.....FAUST
SATURDAY MATINEE.....JEWELS OF THE MADONNA
SATURDAY EVENING.....AIDA

THIRD WEEK:

SUNDAY (March 11).....LA BOHEME
MONDAY.....HUTENFLY
TUESDAY.....LA FORZA DEL DESTINO
(The Force of Destiny)
WEDNESDAY MATINEE.....TALES OF HOFFMAN
WEDNESDAY EVENING.....OTHELLO
THURSDAY.....CAVALLERIA
FRIDAY.....SALOME
SATURDAY MATINEE.....HUTENFLY
SATURDAY EVENING.....THOUATORE

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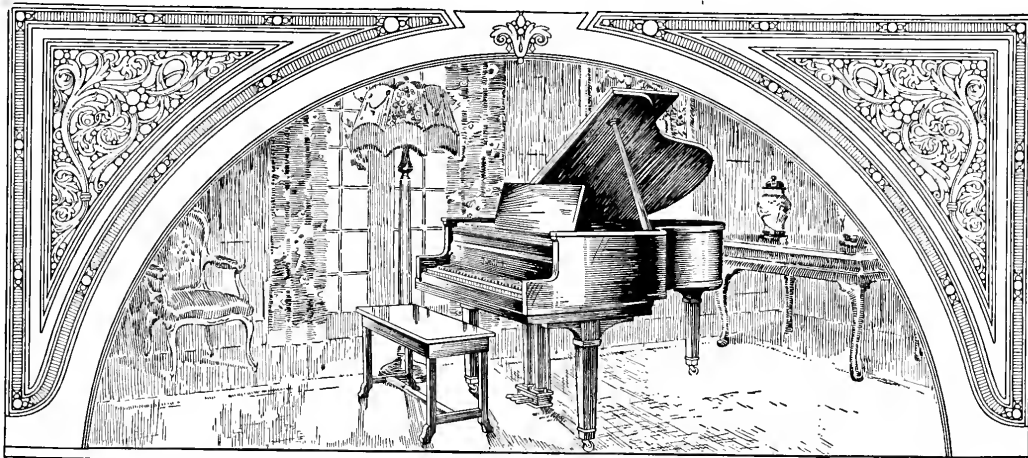
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Victor Lichtenstein, a violinist of the San Francisco Symphony Orchestra, and one of the musical leaders of this coast, is to give ten lectures on Music Appreciation from the standpoint of the amateur, under the auspices of the University of California Extension Division. A study will be made of certain great musical personalities, the French, the Russian, and the Hungarian school will be discussed, and each lecture illustrated copiously with musical numbers. The list of these lectures, which will interest the layman as well as the individual technically trained in music, is as follows: A Rhapsody for Amateurs; The Music of Spain; The Music of Russia; The Music of England and Ireland; Cesar Franck and the Modern French Composer; Brahms and the Music of the Future; The Jew in Music; Dohnanyi and the Hungarians; Chamber Music and Afro-American Folk Song.

The San Francisco Musician's Club, 533 Sutter street, above Powell, has been selected as the meeting place of this course. The lectures will take place weekly, beginning Friday, March 9th, 8:00 p. m. Mr. Lichtenstein's musical education has fitted him peculiarly for such work. He received violin instruction in Leipzig and Brussels, becoming a member of the Yvaye Symphony and other European musical organizations. His return to his native city, St. Louis, Missouri, was greeted with enthusiasm. He played first violin in the St. Louis Symphony for ten years, besides acting as teacher and lecturer on music, and as musical critic for Reedy's Mirror. Considering his grasp of his subject from the theoretical and the practical standpoint, and his distinguished success as a leader in the field of music in St. Louis as well as in California, this announcement will be greeted with pleasure by music lovers, who can get further information at 301 California Hall, Berkeley, or at the branch offices, 140 Kearny street, 304 Pacific Building, San Francisco, also 408 Fifteenth street, Oakland.

L. E. Behymer, the genial California impresario, spent a few days in San Francisco this week, full of "pep" and bursting with lots of news. He had the satisfaction to have closed two of the most prosperous and busiest concert weeks in the history of music in California. The two weeks of opera by the San Carlo Grand Opera Company was a tremendous financial and artistic success, the spacious Philharmonic Auditorium being packed at practically every performance. Mr. Behymer tells us they did a \$52,000 business. Then Chaliapin, Faderevski and Josef Hofmann did record breaking business. So it is not to be wondered at that "Bee" wears one of his happiest smiles that never comes off. He was prominently in evidence at the Curran Theatre where the Gallo forces hold forth to crowded houses.

Fortune Gallo, the indefatigable and successful opera impresario, the only manager of an operatic travelling organization who has ever succeeded in making such ventures pay, arrived from New York last Tuesday to join the company that has been doing such enormous business in California. Mr. Gallo, whom we consider one of our best friends and whom we admire greatly, told us that he was astonished and skeptical when he began receiving wires from Los Angeles telling him of the large amounts taken in at the box office. He could hardly believe them, for he did not realize the size of the theatre. However, he became convinced and justly prided himself upon the triumph of his organization. He expects to remain here during the balance of the San Francisco engagement. Mr. Gallo will visit Havana with his company for which purpose he has engaged some of the leading artists of the Metropolitan Opera Company, New York.

Charles Baker, advance manager of the San Carlo Opera Company, is again with the organization with which he has been associated during some of its most prosperous years. He has many friends in every city he visits and in San Francisco, too, his hand shaking exercises are enough to develop a cramp. Mr. Baker will leave Monday to precede the company in its tour through the Northwest.

H. M. McFadden of the Elwyn Concert Bureau of Portland, Ore., under whose direction the San Carlo Grand Opera Company is touring the Pacific Coast, was in San Francisco last week and was a welcome visitor at the Musical Review office. The Elwyn Concert Bureau has been added to the Wolfsohn Bureau of

New York which is now affiliated with Arthur Judson, and will be known next season as the Wolfsohn Musical Bureau, a Pacific Coast branch of the New York office. Mr. McFadden also tells us that the Wolfsohn Musical Bureau will open a California office soon. Further particulars will appear in this paper presently.

Carol Weston, who, together with Phyllida Ashley, holds the unique position of the only woman director of any motion picture theatre orchestra on the Coast, still finds time to give serious attention to concert engagements. On February 27th at the Ebell Club in Oakland she gave a program with Edith Benjamin, soprano. Both artists were ably assisted by Marian Prevost, accompanist, and early in March she is planning a series of Sonata Afternoons with Phyllida Ashley, who needs no further introduction to music lovers.

SARAH KREINDLER'S CONCERT

Sarah Kreindler, a child violinist of exceptional gifts, will appear in a violin recital at Scottish Rite Auditorium on Friday evening, March 9th. This young artist has appeared with much success at various public and private musical functions during the course of the season.



SARAH KREINDLER

and in every instance has created an excellent impression. The writer has heard Sarah Kreindler recently at the residence of Mr. and Mrs. Richard Gustad and also at the California Theatre and has been impressed with the volume of her tone, the purity of her intonation and the unusual emotional intelligence of her phrasing.

This young prodigy will be assisted by Stella Jelica, the exceptionally brilliant and splendidly equipped young coloratura soprano, whose public appearances are altogether too few when compared with the artist's vocal accomplishments. Mrs. Edward E. Young will be the accompanist and there are few pianists better equipped for intelligent accompaniments than Mrs. Young. The program will be as follows:

Sonata in C minor (Edward Grieg), Sarah Kreindler; (a) O Mio Babbino Caro (Oh! My Beloved Daddy!), Aria from "Gianni Schicchi" (Puccini), (b) Chanson Indone (Song of India) from the Legend "Sadko" (Rimsky-Korsakow), (c) The Little Silver Ring (Chaminade), (d) L'oiseau Bleu (The Blue Bird) (Jascha Delcroze), Stella Jelica; (a) Hebrew Melody (Achorn-Zimbalist), (b) Dance Orientale (Rimsky Korsakow-Kreisler), (c) Ave Maria (Schubert-Wilhelm), Sarah Kreindler; (a) Elegie (Massenet), (b) Thine Eyes So Blue and Tender (E. Young), (c) Spring Song (Oscar Wolf), Stella Jelica, with Violin Obligatos played by H. M. McFadden; Concerto in E minor (F. Mendelssohn).

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PINAFORE AT RIVOLI

Gilbert and Sullivan's merry classic Pinafore will enter upon its last week at the Rivoli Monday evening in spite of the fact that the interest which has attended the production has been such as to warrant an even longer engagement. The presentation makes the first Gilbert and Sullivan revival of the Hartman-Steindorff comic opera season, and its success has been such that arrangements are to be made for the production of more Gilbert and Sullivan pieces in the near future. Announcement is made that The Idol's Eye will be the production to follow Pinafore.

Attractive features of the Pinafore performance are to be found in Hartman's comic handling of the role of Sir Joseph Porter and in the solo work of Lillian Glaser, John Van, Rafael Brunetto, and Robert Carlson. George Kunkel, in the role of Dick Deadeye, ably seconds Hartman's comedy efforts and a spirit of team work between the principals and the chorus contributes to the enjoyment of the piece. Lavinia Winn, E. Frieda Steindorff, Dixie Blair, Paul Hartman, Lillian Leonard and Grace Barrett are among the members of the cast who come in for individual success.

THE PADEREWSKI CONCERT

Ignace Jan Paderewski is now on the last lap of a transcontinental tour. He will reach San Francisco next Thursday night, where he will appear in the great Exposition Auditorium before twelve thousand admirers in what will be his only concert in the State north of the city of Fresno. Manager Selby C. Oppenheimer of this city, who is bringing Paderewski here, has made elaborate preparations to handle the throng which he confidently expects will shatter all existing records in point of concert attendance.

The secret of Paderewski's great art is essentially the same with the additional richness and mellowness of age. If we can believe a hundred critical estimates of his playing since his return to music half a year ago in New York, he is a greater Paderewski than ever. He can still project himself into the spirit of any composition and lay bare the heart of it so that everybody, musical or unmusical, is able to grasp it. Unique is the estimate of a Philadelphia writer, who states, that he fully believes that if Paderewski chose to play a whole program of nothing but variations on "Here We Go Around the Mulberry Bush," the audience would be equally spell-bound.

At his San Francisco recital the masters of composition upon whom he has drawn include Mendelssohn, Schumann, Beethoven, Chopin and Liszt. Of Mendelssohn he will play the Variations Serieses, Op. 54; of Schumann, the lovely Fantasia, op. 17; of Beethoven, the great Sonata, op. 57; of Chopin—and in the playing of Chopin few have yet reached the beauty that has been achieved by Paderewski—the Nocturne, op. 37, No. 2, Mazurka B flat minor, op. 24, No. 4, Valse, op. 42 and Scherzo C sharp minor, and of Liszt, Au bord d'une source, the concert Etude in F minor and one of the Hungarian Rhapsodies.

Paderewski tickets are not all sold. Already the advance sale is very large but there is still room for more, and Manager Oppenheimer desires to correct the erroneous impression that there is no possibility for these who have not yet secured tickets to hear Paderewski play.

EDWARD JOHNSON COMING

Edward Johnson, one of the leading tenors of the Metropolitan Opera Company, is announced for a single San Francisco recital in the Arcadia Pavilion on Friday night, March 16, under the management of Selby C. Oppenheimer.

Johnson, following his return from Italy a few years ago, where as Eduardo di Giovanni he achieved a notable success meeting on their own ground the Italian singers and conquering the natural prejudices existing in the Latin country against the foreigner, came as leading tenor to the Chicago Opera Association. For three years he held forth as one of the half dozen particularly individual stars of the Chicago organization. Last year he moved to New York, where during the present season he has been the outstanding success of the repertoire in the great Metropolitan organization. As a recitalist Johnson displays all of that superb intelligence, studious consideration and careful discretion which has marked his operatic successes.

His San Francisco program will be rich in ancient and modern music. Works by Stradella, dating from the fifteenth century, old English selections, French and Italian folk music, songs by Rubinstein, Hue, Wolf and Pizzetti, modern English compositions by Kennedy Russell, Leoni, Glen and Roger Quilter, and operatic arias from Andrea Chenier and Carmen, are all on the long list. Elmer Zoller, the eminent pianist, is making the coast tour with Johnson, which assures splendid accompaniment.

HERMAN GENSS PRESENTS FINE PROGRAM By Alfred Metzger

One of the very best and most earnest musical endeavors we have had the pleasure to witness this season was the concert given under the direction of Herman Genss at Sorsosis Club Hall on Wednesday evening, February 23rd. The program presented on this occasion contained music of the highest order which required the utmost seriousness in interpretation. The fact that those interpreting such a program of truly classic proportions acquitted themselves in a manner exhibiting musicianship as well as beauty of voice and style reflects great credit upon Herman Genss who trained and coached the artists.

The program was divided into three parts—Gypsy Songs by Brahms, Remembrance, a cycle of four songs by Genss and Spanish Song Cycle by Schumann. The interpreters were: Hazel Wood, Ruth Mullen, Greta Lagerholm, Flora Shennan, Myrtle Wood, Albert E. Gross, William Morgan, Maximiliano Lorenzi and Don Cameron. The Misses Hazel and Myrtle Wood are so well and prominently identified with musical activities in the Bay region that we hardly need to say much to add to their already well established reputation. Their voices (soprano and alto) blend excellently and their intelligent and realistic sentiment.

Ruth Mullen, Greta Lagerholm and Flora Shennan are the possessors of unusually flexible, clear and ringing voices whose tones are free and pure and whose grasp of intellectual interpretative problems is indeed worthy of the highest commendation. These three phrasing, both in solos and duets, is characterized with vocal artists sang the various solos and some of the ensemble numbers with a keen sense of artistic proportions and were the recipients of applause the spontaneity and persistence of which vouched for the enjoyment of the audience.

Maximiliano Lorenzi revealed himself as a baritone of exceptional merit. His resonant, sonorous and appealing voice backed by predominating emotional faculties made him singularly well suited to the interpretation of such songs as require intelligence and musicianship for their adequate presentation. Don Cameron is a baritone of superior achievements combining purity and quality of voice with clearness of artistic thinking. He created one of the finest impressions of the evening. Albert E. Gross and William Morgan also added to the universal

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artistic atmosphere of the event by lending their smooth, well placed and evenly balanced voices, together with their vocal and emotional adaptability to the proper presentation of these song cycles which were interpreted in a manner to do credit to any artist. They deserve the highest compliments.

Finally we wish to say a word in behalf of Mr. Genss' song cycle Remembrance. It certainly exhibits the earmarks of thorough skill and ingenuity in composition. It is a clearly defined work of numerous advantages and will prove a great addition to the vocal literature of today.



ACCOMPLISHED VOCAL ARTISTS IN UNIQUE RECITAL

The Above Artists Appeared at Sorsosis Club Hall on Wednesday Evening, February 23, Under the Direction of Herman Genss. They are: Standing, Left to Right—W. E. Hayes, Maximiliano Lorenzi, Miss Hazel Wood, Albert Gross, Don Cameron, Miss Greta Lagerholm, Sitting, Left to Right—Prof. Herman Genss, Miss Flora Shennan, Miss Ruth Mullen, Miss Myrtle Wood, William Morgan

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Los Angeles Office: Suite 447 Douglas Building, 257 So. Spring Street, Telephone 820-302

Notice to Contributors and Advertisers:- All copy should be in the Los Angeles office not later than Monday noon of each week, to appear in the issue of same week.

Los Angeles, February 25: The Philharmonic Orchestra under Walter Henry Rothwell played for its Tenth Concert the Jupiter Symphony of Mozart No. 41 in C Major, and repeated Gliere's Symphonic Poem, Les Syrennes—opus 33, and concluded with Beethoven's Concerto for Violin in D—opus 61, the solo instrument being that of no less eminent a violinist than Efrem Zimbalist. The Jupiter Symphony is too well known to need description. Mr. Rothwell has an unusually sensitive ear for the niceties of Mozart's shading, and through his fine interpretation we are reminded that no musician of equal force has attained the charming grace of the unhappy composer, who was so soon to be buried in an unknown grave. Despite poverty and ill health this work is light in spirit. Both second and third movements call for extraordinarily delicate yet clean playing by the entire orchestra, Mozart demanding solo quality of every instrument.

The spirited Finale called out a spontaneous burst of applause from a delighted audience. Les Syrennes tells its own story with astonishing realism. One seems washed over by green waters, caressing and sinister as old Ocean himself. Mr. Rothwell throws himself into this work without stint bringing it gradually to a climax almost without parallel in orchestral composition. The ship sinks beneath the gentle wash of green wavelets. Rhythm crosses rhythm throughout the poem, yet so finely was it played that the component voices came clearly out of the massive organization. Efrem Zimbalist triumphed in the Beethoven Violin Concerto. Throughout he held a Master tone, displaying the fastidious musical sense necessary to the interpretation of a work which though essentially formal, is surcharged with spiritualized emotion. The Rondo is in Beethoven's happiest mood and Zimbalist's treatment of the rhythm was a joy to the audience who called him back again and again. Not until the stage lights were dimmed would they consent to consider the concert over.

The Los Angeles Chamber Music Society's Eighth Concert was played on Friday, February 16th to a delighted audience. Concerts vary, of course, but sometimes as on this night, some kindly genial spirit takes hands and leads us directly to the very fountain head of music. Throughout this entire concert the audience knew nothing but the music, with such taste and feeling was it played. The program follows:

Septet, opus 65 (Camille Saint-Saens), Trumpets, String Quartet, Double Bass, Piano; Calmes, aux quais desert (Joseph Jongens), Soprano, String Quartet, Piano; Quintet, A major opus 114 (Trout)—Franz Schubert, Piano, Violin, Violoncello, Double Bass; Soprano: Eugene Lott. Piano: Lott has the supreme gift of singing with Chamber Music. Her voice becomes one of the instruments, yet is never lost. A rare example of true modern poetry—Calmes aux quais desert, poem by Albert Samain, set to music by Joseph Jongens, a Belgian Composer, brought with it the tender blue twilight whose touch is like a woman's, and the poetry, neither sweet nor bitter of the smoke blackened town at sunset when the busy work-shops have opened wide their gates.

The piano under the sensitive hands of Blanche Rogers-Lott left little to be desired. Chamber Music with piano is at the mercy of the pianist, the overtures of the instrument can so readily kill string voices. The music possesses her and in the song her fingers touched the keys to melting loveliness. The Schubert Quintet was refreshment for ears into which so much music weeps and moans and pours hysterical cries. No desire to appear profound creeps into this delicate music with its light humor touched in by the double bass. Beautiful court music this. The third movement is a dance of graceful hoydens on some nrean! beautifully kept village green. The fourth opening suggesting some Tyrolean peasant singing from a mountain peak. Indeed the variations yodelled to the delight of the audience and musicians alike. The Finale-Allegro-Guisto left us longing for more. So short seemed this concert we scarcely could believe it was over. The next program promised us an even finer treat than this.

LLOYD DANA.

Paderewski played two afternoon recitals in the Philharmonic, the 21st and 25th inst. Ignace Jan Paderewski, the pianist—what more can be told! Only that increasing maturity and heartrending experiences have laid their stamp on the soul of a genius. His art comes now from a deep understanding of humanity. At his first recital the playing of Beethoven's Appassionata Sonata proved the statement of the last two somewhat ecstatic sentences. On the same program were the



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Olga Steeb, now on a most successful concert tour of the principal Eastern cities, will return to Los Angeles to appear as soloist with the Woman's Symphony Orchestra on April 18. Olga Steeb, considered by many as one of the greatest living pianists, uses exclusively in her home and in all her concerts

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LOS ANGELES

Variations Serieuses of Mendelssohn, Schumann's Fantasia Opus 17, a group of Chopin, a nocturne, a mazurka, a waltz, a scherzo—all displaying such dexterity and fire that with the close of three Liszt numbers an additional half-hour of encores was necessary. Sunday a heavy program, including the Chromatic Fantasia and Fugue of Bach, Beethoven's Sonata, Opus 111, Chopin's Sonata, Opus 11, and a Liszt Hungarian Rhapsody, received even more enthusiasm, and many encores. Paderewski was given the honorary degree of doctor of laws, Thursday morning, the ceremony taking place at the University of Southern California. Tamaki Miura and Alice Gentile made notable the musical program accompanying this event.

A Symphony Club, furthering the opportunities for resident artists, has been formed in Los Angeles and meets in the Choral Hall of the Philharmonic Auditorium. The purpose of the club is to so acquaint musicians of ability with the symphonic programs of orchestras that they may make unnecessary the importations of experienced musicians to fill the vacancies in the Philharmonic Orchestra. Ilya Bronson who is cellist of the Philharmonic Orchestra and L. A. Trio, and who assisted Conductor Hertz in the Hollywood Bowl last summer, is director. Membership in the club depends upon ability, the music for study is furnished by the Philharmonic Orchestra, and Bronson offered his service gratis. Thus the only expense incurred is the rent of the hall.

Titta Ruffo, who since the death of Caruso has no one to successfully dispute his title to being the world's greatest Italian singer, opens his Pacific Coast tour in Los Angeles, at the Philharmonic Auditorium on Friday evening, March 9th. Ruffo is being brought to the coast by the Fitzgerald Concert Direction, Merle Armistage, manager, and is the first visit of the great baritone to California in several years. He is bringing with him, by special permission of Gatti-Casazza, the youngest and most beautiful soprano of the Metropolitan Opera Company, Yvonne D'Arle. The Ruffo program will be operatic in character. Ruffo will spend several days in Los Angeles, then goes to San Francisco for an appearance under the Frank W. Healy management on March 18th, then north to Seattle and Portland for concerts on March 23rd and 28th respectively, and gives a second concert in San Francisco on April 1st. Ruffo is probably the highest paid concert star to appear on the coast this year.

Alice Coleman Batchelder, Oscar Selling and Franz Lusschen form the Music Meeting Trio which gave a program in the Pasadena High School last Tuesday evening. The Trio, consisting of violin, cello and piano is a unit of the Community Music Meetings of which Arthur Farwell is the founder and conductor. Farwell's own arrangement of the Pastorale by Sibels, was a feature of Tuesday's program, together with Liszt's Liebstrum and the Beautiful Danube Waltz.

Ethel Larson was soloist at the Swedish Club banquet February 21st. A soprano of reputation, she has arrived only recently from the music circle of Chicago.

Laura May Lampert was soloist for the Woman's Press Club on the last Tuesday of February. Appearing on the same program were Gladys Hill, who sang compositions of Dr. Allison Gaw, and Anna Friscilla Risher, reading lyrics.

Carrie Jacobs Bond was guest artist at a community music program in Fullerton, February 27th. Mrs. J. J.

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FRIDAY EVENING, MARCH 2, 1923

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Carter, president of the Hollywood community chorus
and a group of representative Hollywood talent were
also present.

Theo Karle will be guest of honor at Mme. Anna
Ruzena Sprotte's reception, Sunday afternoon, the 4th
inst. As members of the board of directors of the
American Music Optimists, Myrtle Prybil Colby, Agnes
Osborne Carter, Helen Holzer, Mrs. Henry Henderson,
Selvia Harding, Mrs. J. T. Badiene, Mrs. W. Vessella,
Ruth Onsey, Edna Vorles, Clarence Guntlin, Sydney
Sprague, and Dr. Eugene Davis will assist in the enter-
tainment for the noted tenor.

Anna Ruzena Sprotte, contralto, Gertrude Ross, pian-
iste, and Christian Sprotte, violinist, helped celebrate
a birthday anniversary of the MacDowell Club of A'lied
Arts. In a sonata by Alden Carpenter, Madam Sprotte
at the piano, accompanied the violinist.

Artur Schnabel adds to the list of distinguished pian-
ists heard here this season. He appeared in concert
Tuesday evening, the 27th of February. Schnabel is a
master technician and has appeared in joint recital
throughout Europe with Fritz Kreisler, Jean Gerardy,
and Carl Flesch.

Theo Karle, the tenor who sang with the Philhar-
monic Orchestra in February, will give a concert under
the management of L. E. Behymer, in the Philharmonic
Auditorium, March 3rd. Theo Karle has done much
to restore singing in English to its former standard,
and this program is to consist principally of songs,
and arias, with two Italian bel-canto pieces. His home being
in Seattle, Karle is a native of the Pacific Coast.

Estelle Heartt-Dreyfus will be guest artist and con-
tralto soloist for the ninth concert of the Los Angeles
Chamber Music Society, given in the Gamut Theatre
March 2nd. She will sing an Old English aria and two
Scottish folk songs, thus carrying out the idea of an
evening devoted to the classics of chamber music
literature. Mozart and Brahms will be the instrumental
numbers interpreted.

Vivian Clarke, mezzo soprano, will have the leading
role in *La Favorita*, which the De Lara Company will
produce the 22nd and 23rd inst. The opera, following
this presentation, will be produced in several nearby
towns, including Riverside, Redlands, Long Beach, San
Pedro, Pasadena, Santa Barbara, and Santa Ana.

The Ellis Club gave a benefit program in the Phil-
harmonic Auditorium last Monday night. Leona Neb-
lett was violin soloist, playing Romance by Wieniawski.
From the Canebrake by Gardner, and an obligato for
the male chorus. Hazel Ellwell, soprano, sang Musetta's
waltz songs from *La Boheme* and Del Riego's Hayfields
and Butterflies. Esther Fricke Greene played several
numbers on the pipe organ. The program was under
the direction of J. P. Poulin, and Mrs. M. Hennion
Robinson was the piano accompanist.

Cedric E. Hart, a new arrival, has the enviable reputa-
tion at twenty-one years of being a former leading tenor
with the Marconi Opera Company. Madame d'Aleria, an-
other newcomer, is a pianiste from Paris and has just
completed a concert tour in Australia. She has opened a
studio in Altadena and is planning recitals for later in
the season.

Hallet Gilberts will be guest of honor and his com-
positions featured, at a musical salon given by Mme. Emma
Zaruba and Mrs. Elizabeth Wilder. This is one of a
series of musicales Mme. Zaruba is giving to bring the
musical and literary artists into closer associations.

Harold Salisbury was presented as baritone pupil
of Carl Bronson on the evenings of March 1st in the
Music Arts Building. Edgar W. Allemen was assisted
with cornet selections from Verdi.

A Ten-Piece Orchestra from the Philharmonic Orches-
tra will accompany the production of Cowen's cantata,
The Rose Maiden, to be given March 2nd in the Phil-
harmonic Auditorium. The production is being staged
by a unit of the Industrial Bureau of Music, Ruth An-
tonette Sabel in charge.

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Anna Ruzena Sprotte, contralto, assisted Dr. Bruce
Gordon Kingsley present *The Valkyrie* opera in
tabloid form Sunday evening, February 25th, at the
Music Arts Studios Hall. Mme. Sprotte illustrated
with some fifteen songs.

Daisy Jean is a Belgian 'cellist and soprano here on
her first visit to the Pacific Coast. She has appeared
with Saint-Saens, Nik'sch, and Mengelberg in European
orchestral concerts, and will make several invitational
appearances here, under the direction of the Southern
California Music Company.

Huida Dietz, soprano, will give a concert in the Ebell
Club Auditorium, March 9th. Assisting her will be
Calmon Luboviski, violinist, and Mrs. M. Hennion Rob-
inson at the piano.

Pauline Farquhar played two piano numbers for the
meeting of the Music Teachers' Association on Febru-
ary 19th in the MacDowell Club rooms.

Edith Ford Pla, assisted by her voice pupils, ap-
peared before the Philanthropy and Civics Club, Febru-
ary 22nd.

Nicholas W. Devereaux was pianist for musical appre-
ciation program given by the West Ebell Club last
Tuesday. Assisting him were Clyde Gates, violinist,
and Edwin Finch, tenor.

The Apollo Club and the Colonial Girl's Quartet give
a concert in Pomona, Tuesday evening, February 27th.
The club is composed of First tenors, Otto Fahl, R. M.
Davis, Earl James, H. E. Nieswander, C. Thomas;
Second tenors, V. F. Gibson, William Kelly, Philip Mc-
Lean, Kenneth Taylor; First basses, W. M. Barnes,
W. W. Beardsell, Chester Fiske, R. M. Hoover, Terence
Keiser, W. A. Lewis; Second basses, George Gillespie,
T. J. Lowrey, R. R. McCreary, Willard Staples. Twelve
girls make up the Colonial tri-quartet: First sopranos,
Hazel Meek, Grace Pitzer, Dorothea Benham; Second
sopranos, Grace Miller, Kathleen Stevens, Mildred
Black; First altos, Ruby Gantz, Mildred Haring, Ruby
Stoker; Second altos, Esther Erickson, Yvonne Olds,
Bernice Poole. Ray Howard Crittenden was in charge
of the concert, with Mrs. R. M. Davis and Doris Bocock
accompanying.

May Peterson is to sing in only one recital, that of
Tuesday evening, the 6th of March; she is a soprano
late of the Metropolitan Grand Opera Company.

Calmon Luboviski playing the violin solo of the Sere-
nade Melancholique, the Philharmonic Orchestra gives
its ninth popular Sunday afternoon concert March 4th.
This is to be an all-Tschaikowsky program, the third of
a special series. Conductor Rothwell will feature the
Pathetique symphony, with the 1512 overture as final
number.

Cosi Fan Tutte, given February 26th, 27th, 28th, in
the Gamut Theatre, can be translated as *The School
for Lovers* or as *A Woman's Way*, but neither conveys
as well as the original title, the true Mozart humor and
grace of the production. It is a decided novelty, with
its all American cast of six members, and its piano
instead of elaborate orchestral accompaniment. Al-
though 150 years old, it has only been made popular
in America through its recent arrangement in chamber
music form.

Albert Tessier is returning to Los Angeles, after an
absence of two years' study in France. He won an
unrestricted scholarship in the Fontainebleau Conserva-
tory and combined a course of piano and composition
with directing, under Busoni at the Berlin High School.

Agnes Osborne Carter gives regular pupils' recitals
on the last Saturday of the month, when she presents
both beginners and advanced students. As concert
artist this pianiste is planning a public recital of her
own for the early spring.

The Italian Colony will give a benefit concert in St.
Peiter's Hall on North Broadway, March 11th. Um-
berto Rovere, well known locally and in San Francisco,
is chairman of the affair. Artists who have volunteered

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DE LARA GRAND OPERA COMPANY

There is much of interest to be said about the presentation of "La Favorita" by the De Lara Grand Opera Company on March 22nd and 23rd at the Gamut Theatre. "La Favorita" was one of the last operas to be written by Donizetti, and he wrote this opera especially for the true bel canto, hence the opera is full of beautiful phrases, especially for the mezzo soprano and baritone and tenor.

Especially beautiful is the aria "Spirto Gentil" for the tenor, and it is one of the most difficult romanzas in the opera world, as it runs to high C sharp. Mr. Miguel Laris, of the De Lara Grand Opera Company, is preparing this most difficult role, that of "Fernando," and will assuredly make a great success of the part with his fine voice and great ability on the stage.

Vivian Clarke, mezzo soprano of the De Lara Grand Opera Company, and Earl Meeker, baritone, who is "guest artist" for this production, are both capable artists who will make this opera one of the best ever produced by the De Lara Company. The role of "Leonora," written for the mezzo soprano, and of the King, for the baritone, are full of beautiful lyric phrases and wonderful harmonies. Everett Bell, basso, sings a most difficult role and the range running from low C to high F, a test for which his fine young voice is very capable, and which will show the beauty and power of his voice to full extent.

The ensemble chorus is making rehearsals regularly and in this opera will appear much larger and of finer quality than ever before. The chorus numbers are also replete with the beautiful lyric phrases which run through the arias and other parts of the opera.

CROWDED HOUSE AT LAST AUDITORIUM CONCERT

There has been an unprecedented demand for seats for the final popular municipal concert of the San Francisco Symphony Orchestra, to take place at the Exposition Auditorium this Saturday evening, March 3, at 8:20 o'clock, and everything points to a capacity house. Conductor Hertz has prepared a particularly alluring program and the occasion will be made doubly notable from the appearance of Efrem Zimbalist, the distinguished young violinist, whose previous San Francisco recitals have been artistic to the highest degree. The concerta for violin and orchestra that Zimbalist has chosen is that in E minor by Mendelssohn, and he will also play the Havanaise by Saint-Saens and the Ysaye arrangement of Saint-Saens' Valse Caprice. In the two latter numbers Zimbalist will be accompanied on the piano by Harry Kaufmann, who travels with him. Warren D. Allen, the accomplished organist of Stanford University who has just returned from a professional tour of the country, will also play with the orchestra Boellmann's Fantaisie Dialogue, op. 35, Conductor Alfred Hertz' contributions will be the Tchaikowsky 1812 Overture, Liszt's Symphonic Poem, The Preludes, and Under the Linden Trees, from Massenet's Alsatian Scenes. In the last named number Walter Ferner will play a cello obbligato and H. B. Randall will play a clarinet obligato.

Many choice seats are still to be obtained at Sherman, Clay and Company's, the prices ranging from twenty-five cents to one dollar. The complete program is as follows: Symphonic Poem, The Prelude (Liszt); Fantaisie Dialogue, op. 35, for orchestra and organ (Boellmann); Warren D. Allen; Concerto for violin and orchestra in E minor (Mendelssohn); Efrem Zimbalist; Under the Linden Trees from Alsatian Scenes (Massenet); Violin solos, Efrem Zimbalist, accompanied by Harry Kaufmann, (a) Havanaise (Saint-Saens), (b) Valse Caprice (Saint-Saens—Ysaye); Overture, 1812 (Tchaikowsky).

NINTH SYMPHONY POP CONCERT

The concert to be given tomorrow afternoon in the Curran Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz will be the next to the last in its Popular Series, the last one being scheduled for March 18. At tomorrow's concert Willem Debe, one of the cellists in the orchestra, will appear as soloist, performing the Tchaikowsky Variations on a Roccoco Theme. Debe, who is now in his second season with the Symphony, was first heard here as solo cellist with the famous Barterre-Little Symphony, with which organization he toured throughout the United States. Prior to his coming to America, Mr. Debe, who is a native of Holland, concertized in Europe, making solo appearances with many of the leading orchestras.

The balance of tomorrow's programme is made up of Weber's "Euryanthe" Overture, the andante movement from Schubert's C Major Symphony, the Introduction to the Third Act of "Lohengrin," Edward F. Schneider's Symphonic poem "Sargasso," "A Rondo on a Merry Folk Tune" by Albert Elkus, and the popular Strauss waltz, "On the Beautiful Blue Danube." Particular interest is attached to the Schneider and Elkus numbers, both composers being prominent residents of San Francisco. "Sargasso" was first produced at one of last season's concerts, while the Elkus composition was given in its first performance at the fair of symphony concerts three weeks ago.

For the eleventh pair of regular symphony concerts, to be given next Friday and Sunday afternoons in the

Curran Theatre, the programme will consist of the Tchaikowsky Fourth Symphony, the Prelude to Wagner's "Parsifal" and Liszt's symphonic poem, "Tasso."

SCHUMANN HEINK SINGS IN FLORIDA

Schumann Heink sang in the Victory Theatre last night and a book could be written about the performance. If it covered all the details of her singing it would be a big book in a very big book. If it covered the artistic excellence of her singing, if it were written by one capable of so covering it, it would be a great book—a very great book. Brain, mind and heart, the holy trinity of true womanhood, they are the foundations of the Schumann Heink world worships. And then there is her voice, wonderful in spite of the years, glorious in its fervor, searching in its pathos, inspiring in its intensity, rich with all the colors of the vocal rainbow.—Tampa, Florida, Morning Tribune, February 3, 1923.

Mme. Schumann Heink was greeted by a capacity audience, an audience which was appreciative from the packed balcony to the crowded stage. Frequently she turned to those upon the stage and sang directly to them in the rich, full magnificence of voice which is Schumann Heink's alone. It seems incredible that time could deal so gently with that magnificent voice, but last night its richness and beauty were unimpaired and its tonal color was of a quality rarely equaled by younger singers. Madame brought more than her rich voice to her numbers. She fairly radiated the individuality and charm that have endeared her so to all lovers of song.—St. Petersburg, Florida, Times, February 4, 1923.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Address communications to the Question Editor, Pacific Coast Musical Review, Room 801, Kohler & Chase Building, San Francisco.

1.—I have seen the date of Rachmaninoff's birth given as March 20th, O. S., 1873. What do the letters O. S. mean?—F. H.

They stand for Old Style which refers to the Julian calendar, still used in Russia. The New Style, which follows the readjustment made by Pope Gregory XIII and which is called the Gregorian calendar, is thirteen days ahead of the Old Style. So in order to convert an O. S. date into its equivalent N. S., thirteen days must be added. Thus the date of Rachmaninoff's birth would be April 2nd, N. S.

2.—Explain the ornament called a slide.—D. L. T.
A slide is a rapid diatonic run of two or more notes either ascending or descending and leading directly and conjunctly to the principal note. In modern notation the notes of the slide preceding the principal note are written as grace notes of small size. In old music various signs were used to indicate a slide.

3.—What is a concertante?—P. N.
A concerto for two or more solo instruments with orchestral accompaniment. The word as a noun has practically gone out of use. It is still used as an adjective, however; we speak of a work being in the concertante style when it requires a brilliant display of power of the performers.—R. E.

4.—What is the violin clef?—R. E.
The clef used for violin music, the treble or G clef.

5.—Who wrote the song "Drink to me only with thine eyes"?—B. E. T.
The words are by Ben Jonson and occur in his poem "The Forest." The composer of the music is unknown. It has been attributed to a glee singer named Wellish and also to Mozart. But both of these attributions are obviously improbable.

PEOPLE'S SYMPHONY ORCHESTRA CONCERT

The People's Symphony Orchestra, Alexander Saslavsky, director, gave its sixth educational concert at Scottish Rite Auditorium on Friday evening, February 23rd. Ray C. B. Brown had the following to say about this event in the Chronicle of February 24th:
In Scottish Rite Hall a crowd of goodly size heard the sixth educational concert of the People's Symphony Orchestra. Alexander Saslavsky was just beginning the last movement of Goldmark's Rustic Wedding symphony as I arrived, and his players were responding with animation. They entered into the merry-making spirit of that festive scene and seemed to find zest in the measures. The orchestra is finding itself more sprightly at once appearance and is beginning to have about it the feeling of a corporate organism. A conductor molding a new organization into coherence has to have patience and trust to the interest and willingness of his musicians. Saslavsky's group of fifty is proving its possession of the will-to-perfection and is gaining in assurance. As rendants to the symphony they gave the overture to Mignon and the Strauss waltz, "Rosen From the South." Grazia Cerbone, the soloist of the evening, sang Leoncavallo's Rapsodia Primavera, Caldar's Come ragia di sol and Dresel's Come Into the Garden, Maud. Her voice is an ample mezzo-soprano, used with the ease of the well trained singer, and some of its tones have richness of color.

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FIFTH WEEK OF THE BAD MAN AT ALCAZAR

The fifth and positively the final week of "The Bad Man" with Holbrook Blinn appearing in his great characterization, is announced by the Alcazar for the week beginning next Sunday matinee, March 4. This does not mean that Blinn will say goodbye to San Francisco, as he will be seen in other attractions following this first notable triumph. It is an always interesting story that is unfolded in "The Bad Man." It is told in graphic fashion and the satire which keeps the audiences delighted and entertained throughout, is comedy of the appealing sort.

The Bad Man is a play filled with laughs, and its picture of conditions on the Mexican Border and the bandit raids is one that proves of special interest to Californians. Blinn's return to San Francisco in this ideal role has been one of the important theatrical events of the year, and the patronage accorded the Alcazar has been a fitting welcome to the actor, after nine long years of absence.

The supporting company in "The Bad Man" is the best that the Alcazar has presented in a long time. Charles Sellars of the New York production has a leading part and Nana Bryant fits well into the chief feminine characterization. Olga Elde has the role which she played supporting Blinn on the road, and the other principal parts are in the hands of Jerome Sheldon, Emmett Vogan, Brady Kline, Hugh Knox, Norman Feulner, Ancon T. McNulty and Ralph Bell.

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SYMPHONY CONCERT

(Continued from Page 1, Col. 4)

Now, Alfred Hertz is specially fitted to give such a symphonic creation the most convincing reading, for he is past master in the art of plastic expression. No other conductor we have ever listened to has succeeded in bringing out the various themes of a composition and follow it throughout the maze of various instrumental changes like Mr. Hertz does, and we never heard this same Ninth Symphony interpreted in such impressive and convincing fashion as Mr. Hertz did on this occasion. It was even superior to that memorable Beethoven Festival when Mr. Hertz first conducted a concert in San Francisco.

The second movement is in the nature of a scherzo and the lightness and grace of this vivacious bit of musical embroidery gave Mr. Hertz one of those convincing chances to reveal his delicacy of expression, and immediately following this dainty bit of musical gossamer lace came the broad, impressive cantabile movement with its fine, majestic adagio spirit. Here Mr. Hertz had a chance to emphasize a distinct contrast in musical expression and it would be difficult to imagine a more conclusive or more entrancing mode of artistic contrast.

Throughout the interpretation of this difficult and musically matchless work the orchestra proved itself worthy of the task entrusted to it. Barring an occasional sidestep in the horn section the musicians gave an excellent account of themselves. They responded nobly to Mr. Hertz' lead and presented a work of supreme beauty in a manner to arouse the audience to a pitch of demonstrative enthusiasm such as is rarely heard in a concert hall. It was sublime music interpreted in masterly fashion.

To be honest with our readers we did not at first look with absolute confidence upon Mr. Persinger's artistic equipment in so far as it concerns the requirements of a Beethoven Sonata. Judging him by his previous achievements we felt he lacked somewhat in breadth and intellectual expansion. But we surely were most pleasantly surprised to find him singularly well endowed to give us a reading of this D major Sonata which may well be regarded as one of the truly great artistic achievements of the season.

While Mr. Persinger possibly did not exhibit the power of tone which we have heard by other great artists, he surely did not miss the atmosphere or spirit of the composition and invested his interpretation with a comprehension of the various musical thoughts and elements of sentiment which could not but find responsive chords in the hearts of his listeners. It was most assuredly a performance of which this distinguished violinist may justly be proud and one which no one who heard it will easily forget. He surely deserved the warm and spontaneous ovation which audience, orchestra and conductor joined in bestowing upon him.

GRAND OPERA SEASON

(Continued from Page 1, Col. 2)

Japanese prima donna who pleases us more in Mne. Butterfly than any other artist we have heard in the role. Furthermore there is Marie Rappold who sang in San Francisco in The Queen of Sheba with the Metropolitan Opera Company, and who has an international reputation. Finally there is Anna Fitidu, the beautiful American operatic soprano whose impersonations of Mimi in La Boheme, E'sa in Lohengrin and Tosca are still remembered with pleasure by our opera goers.

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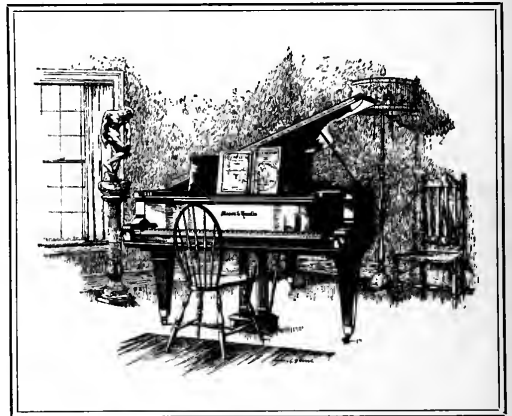
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VOL. XLIII. No. 23

SAN FRANCISCO, SATURDAY, MARCH 10, 1923.

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MUNICIPAL CONCERTS ENDORSED BY 10,000 SAN CARLO ARTISTS ATTRACT LARGE HOUSES

Fifth and Final Popular Concert by the San Francisco Symphony Orchestra Under the Direction of Alfred Hertz Packs Civic Auditorium From Floor to Roof—Efrem Zimbalist Receives Ovation—Warren D. Allen Acquires Himself Honorably—Supervisor Hayden Applauded When Announcing Continuation of Concerts

BY ALFRED METZGER

Last Saturday evening March 3rd at the Exposition Auditorium more than ten thousand music lovers attended the fifth and final popular symphony concert given under the auspices of the City of San Francisco, the first event of this kind ever sponsored by a municipality in the United States. The venture proved to be a decided financial success on the part of those in charge and its artistic influence upon the refining artistic senti-

ten thousand enthusiasts attended. Mr. Hayden during his well chosen address said that the venture had paid the City and that plans will immediately be considered to resume the series next season, and that he will make efforts to find a way to give summer concerts. Mr. Hayden also expressed in the name of Mayor Ralph congratulations to Alfred Hertz and the orchestra for the excellent manner in which the programs were pre-

Alice Gentle, Marie Rappold, Anna Fitziu, Tamaki Miura, Richard Bonelli, Romeo Boscacci, Leonardo Del Credo, Stella De Mette, Josephine Lucchese, Mario Valle and Pietro de Biasi Represent the Most Prominent Artistic Element Among the Well Selected Cast of Operatic Stars—Season a Great Success

BY ALFRED METZGER

By the time these lines will reach our readers the San Carlo Grand Opera Co. will have concluded its second week at the Curran Theatre. Since the opening performance this organization presented the following operas: Mme. Butterfly, Rigoletto, Martha, Aida, La Boheme, Carmen, Lohengrin, Il Trovatore, Cavalleria Rusticana, Pagliacci, La Traviata, La Tosca, Lucia, La Gioconda, Faust and The Jewels of the Madonna. To go into details regarding the performance of every opera would only burden our readers with unnecessary repetitions and comments so frequently published that every one must by this time have become

In the first place we can not compliment Fortune Gallo too highly upon his educational influence upon the musical public in the smaller as well as larger communities which he visits during the course of a transcontinental tour. It is all very well to say that operatic productions should only be given by the world's greatest artists. In the most sumptuous and complete manner, with an orchestra of from eighty to one hundred musicians, with scenic effects of luxurious grandeur, with costumes absolutely correct and historically perfect, with stage direction in conformance to the highest and most realistic ideals, with chorus of from one



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ments of the community can not be overestimated. Mayor James Rolph, Jr., the Board of Supervisors, J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, as well as the other members of the Auditorium Committee, are entitled to the gratitude of the music loving public for giving it this remarkable opportunity to hear the best music interpreted in the best possible manner for admission prices within everyone's reach. The most convincing evidence of the appreciation of the public may be gathered from the fact that thousands of people have crowded the Exposition Auditorium during the course of these concerts, and at the last event more than

sented and the huge assemblage spontaneously and enthusiastically applauded these sentiments expressed by Mr. Hayden showing that the public is heart and soul with the City authorities in this worthy cause.

There were specially two outstanding features in addition to the orchestra itself which appealed to the public. First was the unusually artistic work of Warren D. Allen, organist of Stanford University, who played a solo with the orchestra as well as the organ part of Boellmann's Fantaisie Dialogue op. 35, as well as the organ part of the 1812 Overture by Tschalkowsky. It was indeed a

(Continued on Page 11, Col. 1)

thoroughly familiar with them. It is therefore not a detailed review of the individual operatic story that we feel our readers should have an opportunity to read, but we feel that they would prefer to hear about the individual artists who have gained either the approval or disapproval of the large audiences that are visiting these productions. And so we shall confine ourselves to the personnel of the casts rather than to the story of the operas or the detailed accounts dealing with the operatic productions.

Before mentioning the work of the individual artists we wish to refer to a few general aspects of these performances.

hundred to two hundred people when necessary, and in fact with all the finer and intricate artistic details that are employed at the leading opera houses in the world. But since American cities do not have the resources with which to give such operatic performances, these huge organizations would have to be transported to whichever community wishes to view them, and since the expense to do this would represent too great an outlay for the average music lover, it is practically impossible to witness an operatic performance at all.

Now, Mr. Gallo with his San Carlo Grand Opera Co. is giving the music (Continued on Page 6, Col. 3)

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Pacific Coast Musical Review

(THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST!!!)

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HARTMAN-STEINDORFF INFLUENCE

Five months ago Ferris Hartman and Paul Steindorff, encouraged by the sentiment that has kept the memory of the old Tivoli Opera House green in the minds of those who were fortunate enough to partake of its musical bill of fare, endeavored to revive, as far as was within their means, and artistic power, the days that gave San Francisco its musical impetus and foundation. Much of the musical taste prevalent in San Francisco prior to the fire was principally due to the Tivoli Opera House. In recent years the musical life of the community rests more specially upon the Symphony Orchestra conducted by Alfred Hertz and much of the clientele that used to patronize the Tivoli Opera House exclusively has cultivated the moving picture habit and is getting its music and entertainment by way of the silver sheet.

Nevertheless there is a sufficiently large element of serious music lovers who want to have an atmosphere prevalent which reminds them of the days when light opera, presented in a capable manner and at prices within everyone's reach, formed a very important factor in the musical life of the community. For no city is really a genuine metropolis if it has not among its musical institutions a stock company devoted to the interests of light opera. Such a stock company is not only serviceable and needful as a medium of education and entertainment, but represents practically the only opportunity afforded aspiring talent for obtaining the early chances for practical experience which can not be obtained in any other way. Therefore a stock company such as the Steindorff-Hartman Co. becomes an artistic necessity in a city that lays claim to musical advancement.

The Hartman-Steindorff Opera Co. is of particular advantage right now when we are trying to establish a genuine summer season for the continuation of musical activities. At a recent meeting of the Musicians' Club a movement was launched to continue our musical work throughout the year. Suggestions were made to organize a movement for summer symphony concerts, music festivals or summer opera. But every one of the propositions presented were regarding subjects not yet formulated. In the Hartman-Steindorff Opera Co. we have an already established venture, an institution that rests upon the sentiment of past triumphs in the same field. Why not concentrate the energies of a concerted movement first upon that which is already in existence and build upon this any other plans which the exigencies of the moment may require.

As already stated the Hartman-Steindorff Company is an educational problem, and should

therefore be given a chance to expand, broaden out and improve. There is a possibility that if given the necessary encouragement Messrs. Hartman and Steindorff may be able to give the young people, and the older ones as well, a summer season of grand opera at prices not higher than a dollar and with artists of grand operatic experience who reside in the bay region. While the attendance during these twenty or more weeks of successful and continuous engagement of this organization has been sufficiently satisfactory not to sustain a loss for the ambitious backers, it has at the same time not reached those dimensions that would justify these two prominent artists to launch some of their ambitious plans which their three years lease of the theatre naturally included. The spirit of "give us first ten dollar productions at fifty cents and then we will see whether we will support you" is not worthy of a San Francisco public. The attitude should be "we will support you to such an extent that you can give us eventually the very finest productions at modest prices." Messrs. Hartman and Steindorff are eager to do this for the people of San Francisco.

This city has lost a number of competent artists and organizations because of its indifference. Let us not lose this chance to have permanent light opera in San Francisco because of an indifference that prevents a whole hearted and continuous support, because of an idea that the company is already making good and does not need everybody's assistance. An institution like the Hartman-Steindorff Company needs EVERYBODY'S ASSISTANCE ALL THE TIME. We happen to know that big offers are being made this organization from Los Angeles and other coast cities to leave the San Francisco field and locate somewhere else. LET US SEE TO IT THAT THIS OPPORTUNITY FOR ALL YEAR MUSIC AND FOR ASPIRING YOUNG CALIFORNIANS IS NOT SNATCHED AWAY FROM US AT A TIME WHEN IT IS BECOMING VERY USEFUL. Let us not only talk about the extermination of bad music such as poorly played jazz, but let us act by encouraging every attempt to give us good music. There is no quicker way to eliminate once and for all bad music from the theatres of San Francisco than to encourage good music. Have our young people get used to hear good music and become familiar with it and bad music will fade away by itself without further effort. There is no possible way in which to discourage bad music in a more emphatic way than by ENCOURAGING THE HARTMAN-STEINDORFF OPERA CO.

Now, mind you, the Hartman-Steindorff Opera Co. is not asking for big financial guarantees, nor have they asked us to urge anyone to give them their aid. The Pacific Coast Musical Review is doing this entirely of its own accord in line with its well established policy to encourage worthy enterprises. Let everyone put his shoulder to the wheel and buy season tickets for the Hartman-Steindorff Opera Co. They are now reviving such splendid operas as Pinafore, The Mikado, The Idols Eye, The Geisha, When Johnny Comes Marching Home, and others equally worthy of encouragement. Let everyone go and see these operas. To please their patrons the company has gone to the expense of several thousand dollars to remodel the gallery and balcony in a manner to make every seat comfortable and accessible to a stage view. If after such attendance improvements are required don't be afraid to let Messrs. Hartman, Steindorff and Louis Jacobs, the business manager, know about your wishes. If then, after you have given the organization a chance to improve their production, according to your ideas, by constantly attending the performances in force, thus assuring sold out houses ALL THE TIME, and have given them the means to give you two dollar productions for one dollar, and they persist in ignoring your wishes, then it will be time enough to show your displeasure by staying away. But in the meantime you owe it to yourself, to our young music students, to your city and to your cherishing of old sentiments to faithfully, loyally and persistently attend these productions thereby putting Messrs. Steindorff and Hartman upon their mettle to give you the best that is in them, as they have been doing for these twenty weeks.

We have in this city and the bay region—all of which is included in this suggestion—three thousand and music teachers who in turn teach 30,000 pupils. We have three thousand professionals and music lovers organized in clubs, teachers' associations and choral bodies. There are church choirs. There is music taught in the public schools. There are thousand guarantors of the symphony orchestra. There are thousands of people attending symphony concerts, opera, chamber music and other concerts. Surely there must be enough among these people who are inclined to listen to light opera, when well performed, to pack the comparatively limited seating capacity of the Rivoli Opera House at every performance. Singing teachers and their pupils ought to be specially interested to see this organization successful. Don't let us all be grouches, fault finders and "knockers." Let us once in a while co-operate and do something big for the city by encouraging institutions that contribute toward the establishment of a better musical understanding all around. We have the San Francisco Symphony Orchestra which presents the finest music at the most reasonable prices. We have the Chamber Music Society of San Francisco which gives us the highest form of instrumental music in a manner worthy of the highest praise. The attendance at these concerts is splendid.

Now that the highest form of instrumental music through years of educational work has attained the acme of its drawing powers, why not cast a look upon the lighter side of musical life, where entertainment—clean, wholesome, unobjectionable entertainment—is mingled with music of a fine order though less heavy in its intellectual demands. We believe that if our people directly interested in music will make up their minds NOW, at the close of the music season to put their whole concentrated support behind the Hartman-Steindorff Company DURING THE SUMMER MONTHS that by fall they have reason to feel proud of their work and will have helped to establish the foremost light operatic organization in the country. Why pay two and three dollars for inferior travelling musical comedy companies when you have a much better organization right at home for ONE DOLLAR? Think this proposition over carefully and let us know whether you are willing to join us in this movement.

ANIL DEER'S SUCCESS IN ARIZONA

YUMA, Ariz., Feb. 24.—The Monday Musical Club presented Anil Deer, coloratura soprano, in song recital, February 23, at the Grammar High School auditorium. Anil Deer's versatility in her coloratura and lyric songs delighted her audience. The "Carnival of Venice" and variations in the original by Masse and the "Maid of Cadiz" were among her offerings. Adolph Knauer was accompanist and soloist. The Morning Star said:

Anil Deer Proves to be Unusual Artist

The third of the series of classical concerts was the appearance of Anil Deer in a song recital on Friday evening at the Fourth avenue school auditorium, under the auspices of the Monday Musical Club. Miss Deer has a voice of rare sweetness with never a harsh tone to mar its flexible quality. Her range is marvelous and in the last number, "Carnival of Venice," she performed that most difficult feat, taking two octave jumps with ease giving to the translation a brilliant interpretation. One very lovely number was the "Russian Nightingale," in fact the third group was particularly charmingly done. "Bonnie Sweet Bessie"—was perhaps the most exquisite number on the program, not so much the particular song, but because it was so beautifully done. Two other old time melodies, given as encores were also highly appreciated by the audience because of the delightful rendition of things familiar. The program last night consisted of twenty-two songs, which was of itself a wonderful achievement for an artist. Every selection was given with serious interpretation and showed to best advantage the marvelous voice of the gifted coloratura soprano.

JUNIOR ADILLIAN CLUB

A Junior Adillian Club has been formed at the San Francisco Conservatory of Music (Ada Clemens Music School) for pupils of the school from 12 to 15 years of age, under the auspices of the Adillian Club of the school. This club, which has been in existence one year, is composed of pupils of the school over 15 years of age, who have achieved a certain standard in their work. The purpose is to promote musical progress and social intercourse. The Junior Adillian Club will be a similar institution for the younger pupils. Meetings at which programs will be given will be held the last Friday afternoon of each month. The following officers were elected: President, Marjorie Nott; vice-president, Cora Phillips; secretary, Virginia Boardman; treasurer, Virginia Wise; parliamentarian, Aileen Conley.

MODERN MUSIC ON NEW YORK PROGRAMS

American Premiere of the Schoenberg Pierrot Luniere
—American Music Guild, Five Season Concert
—Stokowski's Return to the Philadelphia
—Concert and Opera Notes

NEW YORK, February 10.—By far the most important event of the past week has been the performance of Schoenberg's music, which was sponsored in America by the International Composers' Guild. It was performed at the Klaw theatre Sunday evening, February 4th, in the best possible fashion, with the speaking-singing part in the capable hands of Miss Greta Tordaple with a small group of accompanying instruments led sympathetically by Louis Gruenberg. The twenty-one poems which tell of the emotions of moon-struck Pierrot were originally written in French by Giraud, were translated into German by Hartleben, and on this occasion Meltzer made English ones for the printed programs. Just what the voice does is most difficult to describe, as it neither quite sings nor speaks the words, but in the elaborately indicated score, approximates the tones desired by the composer in a melancholy fashion. The score is very complex, as I had an opportunity of studying a copy, much, I am inclined to think, did not sound out, through no fault of the participants, who had a trying task. To really listen to the music, one should have no preconceived idea at all, should just listen as to a new language, and voyage with the composer in new and uncharted territory. Whether he will gain anything from the trip is decidedly an individual reaction. Music in the sense of the past, it is NOT. It has no tonal feeling, is neurotic with the poems, which are to my thinking decidedly nasty, but in spite of this, it has a certain amazing power and mood. It certainly is celebratory music—its emotions are mental reflexes, at times pathological. It is not a new path that Schoenberg is following, but the small curves in a new direction permeated to a cultured audience, one must admit the musical understanding of technical means employed, and admit mastery there, whether or not you admire his musical idiom. The participants deserve great credit for their work. The small orchestral group of a piano, violin, viola, clarinet, flute, piccolo, bass clarinet and cello showed understanding, and though they were forced to play in extreme registers of their instruments, they did their best. There was a most distinguished audience, at both the public rehearsal at noon and at night. Among them one noted Mengelberg, Casella, Milhaud, Enesco, Saminsky, Hoogstraaten, Paul Rosenfeld and members of the American Guild.

Orchestra New York has had an interesting week, with splendid programs of the two local orchestras and the visiting Philadelphians. On Thursday and Friday subscription series the Sherehczade in most glowing fashion. I never heard it more thrillingly played and the concert master, Tintol, deserves a word of special praise. Levitski playing the Liszt E flat gave of his best which means much. The Philharmonic men, under their adored leader from Holland, Mengelberg, gave an educational as well as regular program, on which D'Indy's Moutonier symphony was featured, as well as an Albaniz Rhapsody which has been rescored by Casella, now here to play the piano parts in both pieces. The Ravel Valse, an example of perfect orchestral color, also was done and delighted the large audience. Mengelberg infuses a vitality into his own which is amazing and achieves stirring results. The Casella re-orchestration of the Albaniz work was true to the style of the music and very cleverly done. But it was the visiting Philadelphians who carried off the orchestral honors of the week. With the First Brahms Symphony, the Mousorgsky on the Bald Mountain and the Debussy orchestration of two of Satie's Gynopodies, he thrilled the entire audience till they could hardly restrain their cheers and, though the night was snowy and transportation difficult, practically every seat was occupied. There was no soloist.

Speaking of the opera, Miss Easton has sung her last performance of the season in Così Fan Tutti on Monday evening, February 5th. The cast was in every detail the same as it has been, since the opera was restored to the Repertoire last season and, as before, Bodansky conducted. It has the rare charm of delicate old lace, and the fine line and purity of Miss Easton's singing that lent added charm to the pattern. It is one of her best parts, where she is grace personified, and in the final Mozart melodies her line diction and pure intonation unquestionably serve her well. In Miss Peralta, Berli, Meador, De Luca and Didur she had excellent support. It was also my privilege to hear the Elizabeth of Mme. Jeritza who, with Matzenauer, Taucher, Bender and Whitehill appeared in Tannhauser. Scenically, it was a brilliant performance and the artists gave of their best. I particularly liked the fine hearing and singing of Whitehill, Bender and Jeritza, though having less to sing than in other operas, she excels from every viewpoint. The third act was the finest. It is a pleasure to hear Wagner so splendidly done. Another item of operatic interest was the appearance of Miss Queena Mario, well known to San Carlo audiences, in the name part of Romeo and Juliet, with Johnson playing opposite.

The second concert given by the American Guild was at Town Hall the evening of February 7th. It was notable from every angle—in the quality of the music heard, in the participants and for the value of the music as a contribution of the best of the modern productions. It well deserves recognition for its musical sake alone, not just because, we, as Americans, are proudly boasting of our prowess in the field of creative art. When

compared to the output of present-day Europe, which thanks to the International Guild we hear of, it seems to me to stand the test of comparison extremely well, with the balance I feel on the safer side which some consider the conservative, in America. There is no doubt in my mind of the importance of what is being written right here now, and we owe the American Guild a debt, in presenting it to us. There was a violin sonata, called a Trypich by Carl Engel, a modern work with beauty and modernity so intermingled that one listened pleasantly. Harnat's Portrait for clarinet and piano, full length it appeared, and not always expressive, three preludes of Marion Bauer's and three of Whitborne's new series New York Days and Night and the final number was the Gregorian quartet of David Stanley Smith of Yale. The Engel music was admirably interpreted by Albert Stoessel and his sister, while Harnat's was played by Grisez and Mrs. Frederick Jacob at the piano, a performance of tonal balance and beauty. Though the Letz quartet played the Smith work splendidly, the bit of the evening was, undoubtedly, Schmitz' playing and of the Bauer pieces he was obliged to repeat one, and the Whitborne series made such a popular appeal that he added the two not listed as well. There was a distinguished audience present and the press comments generally were most favorable to the cause and its to-date accomplishments.

Among the other concerts were the London String Quartet, handicapped it is true, through the illness of their first violinist, but happy in securing Arthur Beck and to replace him. They played Mozart and Beethoven and as novelty, a quartet by McEwen, dedicated to them in their delightful style, and with keen musical sympathy. Josef Hollman, veteran cellist was a concert giver of the week, as was Mme. Oregin who thrilled her hearers at Carnegie Hall not only with the beauty of her voice, but with the charm of her manner and admirable musical senses. Her versatility is amazing—lightness, brilliancy and the real contralto quality as well. It is a rare joy to watch and listen to her.

FIFTH CALIFORNIA MUSIC CLUB CONVENTION

Elaborate Preparations Now in Progress in Santa Ana, California, for Great Event Which Will Take Place April 4, 5, 6 and 7th

Elaborate preparations are in progress for the entertainment of the fifth annual convention of the California Federation of Music Clubs to be held April 4, 5, 6 and 7th at Santa Ana, California. Mrs. Lillian Birmingham, president, and Mr. Clarence Gustlin, first vice-president and convention executive chairman, are especially working for a State-wide representation and are promising a program which should be irresistibly attractive. Arrangements are under way by Mrs. Birmingham, 2730 Pierce street, San Francisco, to secure a special car to bring the Northern delegates and visitors to the convention which will open on Wednesday evening, April 4th, with a reception at Saint Ann's Inn. Following this will be a presentation of Sunday's Golden Legend by the Orange County Choral Union under direction of Ellis Rhodes. A supper at the Inn will close the evening's festivities.

Although the day sessions are not yet ready for definite announcement they will be replete with excellent musical offerings, addresses, roundtables, etc., relative to the many departments under which the Federation is so successfully functioning. Inasmuch as the week of the convention is to coincide with Spring vacation week in many of the schools throughout the State it is especially hoped that many music supervisors will be in attendance for the public school music demonstration which is always strongly featured. American Music will be Thursday night's theme and a delightful program in which especially California composers and artists will be given due recognition is scheduled.

A most attractive program of Church Music is being arranged for Friday afternoon. This program will comprise works by California writers along with others. Mrs. Grace Widney Mabey, who is National as well as State chairman, together with her associate chairman, Henry Bretherick of San Francisco, is working tire-

lessly with Mrs. Birmingham, program chairman, to insure an adequate and delightful representation of this valuable department. One of the rare features of the convention will be the Chamber Music program of the Flonzaley String Quartet, by courtesy of the Santa Ana Musical Association, this constituting the fourth number of this organization's present season's course. Some new American work will be featured on the program. Through the very generous courtesy of W. A. Clark Jr., and the manager of the Los Angeles Philharmonic Orchestra, Mrs. Caroline E. Smith, an invitation has been extended to convention delegates to attend the Symphony Concert to be given Saturday evening, April 7th, at the Auditorium Theatre, Los Angeles. Other plans are also in prospect for the entertainment of convention visitors under the direction of Mrs. Edith Wing Hughes, Los Angeles hospitality chairman.

It is desirable that clubs and individuals should begin at once to plan their attendance of the convention and to confer with Miss Lulu Minter, chairman of hotels and reservations, 322 West Third street, Santa Ana, as early as possible. Besides the Santa Ana Musical Association and the Orange County Choral Union which are official hosts to the convention, many other bodies, musical and civic, are enthusiastically co-operating to make this event the most enjoyable as well as the most profitable one of the kind yet held. Following are the convention board and chairman:

Convention Executive Board—S. A. Musical Association Board—Clarence Gustlin, president; Mrs. Ella Campau, vice-president; T. H. Warne, secretary-treasurer; Mrs. W. B. Snow, Miss Charlotte Dresser, Miss Leila Ritner, Jesse Alhright, Orange County Choral Union Board—A. H. T. Taylor, president; Miss Edith Cornell, vice-president; Charles Wollaston, secretary; J. A. Miller, treasurer; Mrs. Hazel Landers Hummel, Miss Marjorie Warner, O. W. Housholder. Committee Chairmen—Executive chairman and secretary, Clarence Gustlin, 816 North Main street; treasurer, T. H. Warne, 812 Lacey street; hotels and reservations, Miss Lulu Minter, 322 West Third street; general information, Mrs. Walter F. Gustlin, 2033 Greenleaf street; publicity, Mac O. Robbins, 408 North Sycamore street; hospitality, Mrs. Charles F. Smith, 1717 North Broadway; banquet, Mrs. Ella Campau, 805 French street; transportation, Mrs. John Warner, 19 Sycamore street; platform, Ernest C. Phillips, 909 South Ross street; ushers, Mrs. Arnold Peek, 1425 North Main street; badges, Miss Edith Cornell, 417 West Walnut street; special exhibit, Miss Marjorie Warner, 1516 Willis street; program cover design, Mrs. H. G. Rider, Laguna Beach, Cal.; program advertising, F. C. Rowland, 816 North McClay street.

Finance Committee—Convention Executive Board assisted by A. J. Crookshank, Robert L. Brown; Fred Rafferty, J. P. Baumgartner, Raymond Miles.

Los Angeles Honorary Hospitality Committee—Mrs. Cecil Frankel, Mr. W. A. Clark, Jr., Mrs. Caroline E. Smith.

Los Angeles Hospitality Chairman—Mrs. Edith Wing Hughes, 736 Whittier street; assistant chairman, Mrs. Walter Harrison Boyd, 244 South Kingsley drive.

Official Convention Headquarters—Saint Ann's Inn, Santa Ana, California.

Madam Christine Pauw, coloratura soprano, will appear in the ballroom of the Hotel St. Francis, on Monday evening, March 12. Madame Pauw is Europe's latest contribution to the musical activities of America. A native of picturesque Holland, Madame Pauw obtained the major part of her musical education with the famous Henk van den Berg in Amsterdam and the school of Cornille van Zanten in Berlin. Possessed with a voice of rare beauty and brilliance and equipped with an extensive repertoire both for recital and concert appearances, she comes to this country bearing an unusually flattering reputation gained abroad in important operatic and recital appearances, and is fully prepared to take her rightful place among the finer recitalists now holding public attention. Her program for this event, with Le Noëbit at the piano, acting in the duo capacity of assisting artist and soloist, is a magnificent one, embracing arias from well-known operas, famous German, French and Italian folk songs, as well as modern English works.

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ARTISTIC PERSONNELLE OF SAN CARLO CO

Majority of Artists Conform to Principles Perpetuating Operatic Traditions—Carlo Peroni and Aldo Franchetti Capable Conductors

BY ALFRED METZGER

In another part of this paper we have devoted considerable space to a number of artists that stand out specially among the various artists that represent the leading factors among the vocal material of the San Carlo Grand Opera Co. now at the Curran Theatre. In justice to those not already mentioned in that review we wish to add another list of artists who have made a very strong impression upon the large audiences that attend these performances. There is specially worthy of emphasis Leonardo del Credo, a dramatic tenor of remarkable power and artistic qualifications. His voice is somewhat "congested" at times, but he sings the many high notes in the role of Rhadames in Aida and other dramatic parts with ease and gratifying intonation. Unfortunately Mr. del Credo has been suffering from the gripe and did not appear as often as the program announced him. He has really had no fair opportunity to be at his best. But the little we have heard him in is fully established him among the foremost artists of the company.

One of the most useful as well as competent tenors in the organization is Romeo Boscecci who can always be depended upon to give a satisfactory performance. The possessor of a lyric tenor which when necessary assumes dramatic dimensions, a painstaking, conscientious and thoroughly equipped artist who knows his roles without making any flagrant errors, and a vocal artist of vast resources, he always pleases his hearers. His performance of Pagliacci was indeed a strong and impressive bit of vocal art, notwithstanding the fact that because of the sickness of Mr. Del Credo he was entrusted with the task of singing almost every night. He rose to great heights in the finale of the first act and showed that he is capable of splendid dramatic as well as vocal accomplishments.

Another dependable artist is Mario Valle among whose achievements that of Scarpio in La Tosca stands out particularly. A baritone of robust, resonant quality not always as smooth and even as one would wish, but nevertheless sufficiently pleasing to arouse approval. Mr. Valle proves himself as versatile a performer as he is efficient in his vocal tasks. Pietro de Biasi is another artist whose efforts are in demand at practically every performance. A well trained and thoroughly experienced basso who knows practically every role in the operatic repertoire. Mr. De Biasi is one of the most valuable members of the San Carlo Grand Opera Co. It is difficult to pick out in exactly which role Mr. De Biasi predominates he is so evenly capable in everything he does.

An exceptionally gifted young coloratura soprano is Josephine Lucchese whose personal attractions match her artistic equipment. Her voice is mellow, velvety and used with care and discretion. Her technical command of coloratura work is most gratifying. She has sung every one of the roles demanding the art of figure and has established herself as a favorite among our music lovers. Another artist who is entitled to the gratitude of San Carlo admirers is Stella De Mette who belongs among the most active, busiest as well as most capable artists. Her constant demand for the artistic work of the organization occasionally puts a severe strain upon her voice thus contributing toward the creation of a vibrato, but both as to histrionic and vocal requirements Miss De Mette is so efficient and experienced that her share of the performance is always heartily applauded. Among her specially fine roles is that of Aseuena in Il Trovatore and Amneris in Aida.

Among the tenors who possess a pleasing voice and are effective as actors is Rogelio Baldreich, but for some reason or other this capable artist has not yet grasped the secret of attaining free and clear high tones with the result that his open style of tone production interferes with the purity of his voice. There is no reason why Mr. Baldreich can not overcome this defect. Natalie Cervi is another useful addition to the Carlo forces who knows every role in his genre written in the grand operatic repertoire. He is always to be depended upon and is especially successful in buffo roles. Sofia Charlebois is again among the prominent features of the San Carlo Grand Opera Co. As usual she sings Musetta in La Boheme, Nedda in Pagliacci and Marguerite in Faust. In the latter role we have not yet had a chance to hear her this year. In the other two performances she duplicated her former successes. She possesses a very lyric soprano voice and acts with chic and enthusiasm. Miss Charlebois, in addition to being an experienced singer, is quite attractive from a personal standpoint.

These represent the artists worthy of mention, all the others being of minor quality really engaged to fill in rather than to occupy prominent positions. We might except here Anita Klinova whose mezzo soprano, or alto, possesses a warm quality but which is marred by a very predominating vibrato due to force or strain, which is easily overcome. The ballet might have received a little more training, while the orchestra was not always prepared to overcome the musical difficulties of the score. The musical directors—Carlo Peroni and Aldo Franchetti—are capable routine musicians, but the former seems a bit too exuberant in his tempi, while the latter is inclined to drag. Nevertheless if you consider the talent displayed in costumes and scenic effects and the well presented ensemble we feel assured that it is impossible to give a better performance for the price than is given by the San Carlo Grand Opera Co.

The repertoire for the balance of the engagement beginning tomorrow (Sunday) evening is as follows: La Boheme; Monday evening, Mme. Butterfly; Tuesday evening, La Forza del Destino; Wednesday Matinee,

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Love Tales of Hoffman; Wednesday evening, Othello; Thursday evening, Cavalleria Rusticana and Pagliacci; Friday evening, Salome; Saturday Matinee, Mme. Butterfly; Saturday evening, Il Trovatore. If you have not yet witnessed any of these performances be sure and attend them before the close of the engagement. Those who have heard some of these performances need no urging on our part to go again. It will have been noted that the publicity in the daily press regarding this engagement was specially thorough and persistent. E. O. Bondeson, publicity manager of the Curran Theatre is responsible for this excellent showing in the form of commendatory advance notices and pictorial illustrations. The entire Pacific Coast tour is under the direction of the Elwyn Concert Bureau of Portland, Ore.

MISCHA LEVITZKI AT THE PLAZA THEATRE

Mischa Levitzki, the youthful pianist who will give a single recital at the Plaza Theatre this Tuesday evening, March 13, has more than fulfilled every promise made at his unheralded entree to the American concert stage in 1916, when he created a genuine sensation. In the intervening years he has established himself not only as the greatest of the younger generation of the pianists, but as one of the very foremost, irrespective of age. This he has done through the sheer power and beauty of his rare artistry.

The son of an American citizen of Russian extraction, he was born near Kieff, in 1898, during a visit of his parents to their native land. He early manifested a love for music, playing the violin when he was six, but as it was seen that his talents were for the piano, that instrument was chosen for his life work. For four years he studied under Sigismund Stojowski, in New York, after which he went to Berlin, to complete his studies with Ernest von Dohnanyi. Four years later he made his debut in Berlin, since which time he has been playing with constantly increasing success.

At a single recital in this city, two years ago, he achieved a remarkable triumph, and San Franciscans have been waiting impatiently for his return. He will be greeted by a large and discriminating audience and seats are going with a rush at Sherman, Clay and Company.

His program is as follows: Organ Prelude and Fugue, A minor (Bach-Tausig); Favorite, by request (Gluck-Brahms); Etudes Symphoniques, op. 12 (Schumann); Jeux d'Eau (The Fountain), (Ravel); La Fille aux cheveux de Lin (Debussy); Etude, C flat major, Etude, A flat major, Etude, D flat major, (Chopin); Prelude, A major, Polonaise, A flat major, op. 53 (Chopin); Valse, A major, op. 2 (Levitizki); Staccato Etude (Rubinstein); Troika en traineaux (Tchaikowsky); Rhapsody, No. 12 (Liszt).

YOUNG PEOPLE'S SYMPHONY ORCHESTRA

The school children of San Francisco will experience a remarkable treat this Monday afternoon, March 12, at the Exposition Auditorium, when the first of two Young People's Symphony Concerts will be given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor.

Jessica Colbert, who most successfully directed a be seated, arrangements having been made with the big orchestra for music of particular interest to the young folks, and the interest displayed around the schools since the announcement was first made is

ST. FRANCIS HOTEL (Colonial Ballroom) SONG RECITAL

SUNDAY, MARCH 11, AT 2:30 P. M.

TAMAKI MIURA

JAPANESE PRIMA DONNA SOPRANO—
THE INCOMPARABLE MME. BUTTERFLY

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SATURDAY AFTERNOON, MARCH 17

"Uncle Wiggily's Adventures"

SUNDAY AFTERNOON, MARCH 18

"Rip Van Winkle"

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Monday Afternoons, March 25 and April 1

Monday Afternoon, March 19.

Ruth Draper at St. Francis Ballroom

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Francisco.

something great. Conductor Hertz will raise his baton at 2:15 precisely, at which time all of the students will be seated, arrangements having been made with the Board of Education to allow the young music lovers ample time to come from their respective schools. The soloist of the afternoon will be Mischa Levitzki, the renowned young pianist, who ranks so high among contemporaneous artists. He will play, with the orchestra, the concerto in G minor by Saint-Saens, in addition to two solos.

The second and last concert will take place Wednesday afternoon, March 21, at the same place. Monday's program is as follows: Overture, Merry Wives of Windsor (Nicolai); Concerto for Piano and Orchestra, in G minor (Saint-Saens); Mischa Levitzki; Prelude (Jarnetfeld); Serenade (Pierne); Piano Solos (a) Nocturne in F sharp major (Chopin); (b) Etude in C flat major (Chopin); Mischa Levitzki; Introduction to Act III, Lohengrin (Wagner).

AUDITORIUM, SUNDAY AFTER- NOON, MARCH 18

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GRAND OPERA

(Continued from Page 1, Col. 4.)

lovers in the country, grand opera in no wise objectionable from an artistic standpoint. In many ways Mr. Gallo's performances are far superior to those of organizations formerly travelling throughout the United States at prices within the reach of the average man or woman. There are times when we have witnessed operatic productions by this same San Carlo Grand Opera Co. which surpassed some of the performances given by the Chicago Opera Association in musical value and artistic gratification. It is only in point of quantity not quality wherein some of the performances of this company prove inferior to those of the larger organizations. And so we belong to those who believe that Mr. Gallo is doing a wonderful thing for music in America by bringing opera to those people who can not afford to travel where opera is being presented.

We consider this year's personnel of the San Carlo Grand Opera Co. somewhat superior to that of previous seasons. There is above all Alice Gentile who thus far has appeared in the roles of Carmen and Santuzza. Miss Gentile has gained in maturity and artistic poise. Her voice retains its brilliancy and bell-like ring while the artist has learned to use intelligent repression. Although possessed of astounding vitality and force, she does not always give all she has to give, but saves her virility and power for those moments of the opera when they do the most good. Historically, too, Alice Gentile has gained in poise. She alternates quieter moments with the periods wherein the full force of her vivacity is taken advantage of. Her enunciation is concise and clear. Her intonation is pure. Her phrasing is intelligent and her character impersonation reflects deep study and knowledge of human nature. In brief Alice Gentile is a great artist both as actress and singer and she should be at the head of some of the leading operatic organizations in the country. That she is not there at this moment is due to the shortsightedness and lack of judgment of those in charge of such organizations.

We were greatly delighted to find Marie Rappold in this organization, for she is an artist of the rarest qualifications who already has been recognized at the world's greatest opera house, namely at the Metropolitan. She, like Alice Gentile, is an American artist of whom everyone may well feel proud. So far she has appeared in *Travatore*, *Aida*, *La Gioconda*. Her voice is a clear, well placed, intelligently employed and appealing dramatic soprano. Miss Rappold sings and acts with experience, natural ability, definiteness of purpose and a heaven bestowed gift. She possesses that rare faculty to dominate the scene wherein she may be active. She impresses herself upon the minds of her auditors without effort and her work leaves an indelible recollection in the most pleasing dimensions among those who leave to admire her. Her *Aida* was in every respect an excellent portrayal, while her *Gioconda* belongs among the best portrayals of this role we have witnessed. She is an artist of whom the foremost operatic organizations would have reason to feel proud.

Ana Fitzu is another American who gives prestige to the San Carlo Grand Opera Co. Her voice is rather more lyric than dramatic and when in good condition forms a most pleasing vehicle for artistic expression. Miss Fitzu graces every company with which she is associated with her regal personality, her ringing voice, her careful mode of interpretation and her aptitude for operatic leadership. We find that in the case of Tosca she occasionally falls somewhat short on dramatic intensity, but there is a possibility that her conception of the role is somewhat different from the ordinarily accepted version. Be that as it may she has gained distinction in such roles as *La Boheme*, *Lohengrin*, *Tosca* and *Jewels of the Madonna*. She belongs among the most popular members of the San Carlo organization.

Last but not least we come to Tamaki Miura whose Mme. Butterfly must be regarded as a classic. Both as to temperament, birth and training Mme. Miura is singularly well fitted to give this most convincing expression. To have witnessed a performance of Mme. Butterfly without this artist is to have missed one of the greatest opportunities to witness a production of exceptional atmospheric value. Vocally Mme. Miura has voice having gained in volume and

warmth. She also has added to her impersonation, working out the finer details with more precision and verisimilitude. Indeed we can not think of a better impersonation of Butterfly than that of Mme. Tamaki Miura.

Among the male contingent of the artists there stands out prominently Richard Bonelli, a baritone of extraordinary qualifications. The beauty and smoothness of his voice, the fervor of his declamation, the power of his impersonation and the magnetism of his personality combine to make him one of the most impressive baritones before the public. We can not imagine a Rigoletto more replete with characteristic force or subtlety. We can not mention a *Tonio* with finer dramatic instinct nor vocal powers. We can not enumerate an *Amonaro* with greater convincing powers nor with vocal genius better adapted for this grateful role. Surely if you miss hearing Bonelli you will regret it for a long time to come.

AN EXCELLENT CELLO RECITAL

Emmet Rixford Sargeant Acquires Himself Most Creditably in the Italian Room of the St. Francis Hotel

BY ALFRED METZGER

Emmet Rixford Sargeant, violoncellist, pupil of Stanislas Bem, gave a most artistic recital at the Italian Room of the St. Francis Hotel on Friday evening February 23. A large audience crowded this handsome concert hall and the success of Mr. Sargeant was immediately apparent when his clear technique and intelligent phrasing came into evidence while he interpreted the first number on the program, *Concerto*, by Edward Lalo. Indeed, the first two numbers on the program were alone sufficient to establish this young artist as a gifted and serious young musician.

Mr. Sargeant, due to a natural instinct for artistic expression and specially to adequate training received from his teacher, has attained an easy style that enables him to play the difficult classics in a manner to reveal craftsmanship. His intonation is clean. His tone is mellow and quite big. His technical execution is facile and accurate, and he invokes every phrase with a certain element of purpose which is lacking in most musicians whose experience has been limited. Any cello soloist who can play these Lalo and Bach numbers with the assurance and poise in which Mr. Sargeant interpreted them is sufficiently equipped to play any program of cello compositions satisfactorily. And so, although we were obliged to leave the concert before the program was finished, we feel certain that the artistic qualifications that asserted themselves during the performance of these first numbers must have been evident during the balance of the program.

We do not hesitate for a moment to predict that this young artist will succeed in his career and will undoubtedly make a name for himself as long as he devotes to his art that sincerity, thought and industry which he evidently does now. The complete program was as follows: *Concerto* (Edouard Lalo); *Sonata* C Major (J. S. Bach); (a) *The Bee* (Schubert), (b) *Romance sans Paroles* (D. van Goens), (c) *Elfenfant* (D. Popper); *Variations on a Theme roccoco* (P. Tschaiakowsky). Lev Shorr played the accompaniments in accordance with the artistic standard set by Mr. Sargeant and created an excellent impression.

Ruth May Friend, one of the most active and best equipped soprano soloists appearing before the public, recently scored a distinct success as soloist with the Stanislas Bem Orchestra at the Whitcomb Hotel recently. Miss Inez Cross was the accompanist. The program included: *Prayer from Tosca* (Puccini); *Mother Bids Me Blind My Hair* (Haydn); *Be Not So Coy* (Rubinstein); *Tuos Ojos* (The Eyes) (Spanish Folk Song); *Twilight* (Gleason); *Morning* (Spenke); *Aria from Pagliacci* (Leoncavallo). The enthusiastic applause from the large audience in attendance testified to the excellent impression made by both the vocal artist and soloist.

Alma Birmingham, the delightful young California singer, met with a brilliant success in Chicago recently, was the accompanist for Louis Graveure at three important Eastern concerts and acquitted herself so splendidly that she was heartily commended in the press and by the artist himself. Miss Birmingham has every reason to feel proud of her success.

NINTH SYMPHONY "POP" IS ARTISTIC TRIUMPH

Willem Dehe Receives Ovation For Rendition of Tschai-kowsky's Variations on a Theme Rocco—
Schneider and Elkus Compositions Score

BY FREDERICK BRUESCHWEILER

It is a curious but incontrovertible fact that, whenever one mingles with the "crowd" dispersing from a Sunday Afternoon Popular Symphony concert, the attentive listener catches innumerable voices imparting, an unmistakable consensus of opinion with regard to the two different lines of attractions offered to the public by the San Francisco Musical Association. In any part of the house and during the concert season one is confronted with: How much more genuinely enjoyable are the programs of the "Pop" concerts than those of the more distinguished "Symphony" affairs. And what seems still more curious: If one happens to wear a professional toga and digs down into the recesses of one's own private appreciation, the remarkable discovery is made that somehow the "crowd" seems to hit the nail on the head. However reluctantly, secret personal assent creeps to the surface. Why? Is it indeed a question of "Vox populi vox Dei"? This was again demonstrated at the Ninth Popular Symphony concert at the Curran Theatre, Sunday afternoon, March 4th.

The alliteration Weber-Wagner is one of the outstanding manifestations by which the genius of music has left its imprint on the pages of history. Yet, in spite of fear of contradiction it may be stated: Away from a previous and partly contemporaneous Weber, no Wagner is thinkable. The influence exercised by the lesser on the greater of the two creative giants and innovators is simply immeasurable. It would take volumes to space down their congeniality in detail. But whoever has a sense for—say: virility of thematic invention, and an ear for, or an insight into, the mention at random only one of the most characteristic, and most striking transformations in the orchestral body—the rapid development since Beethoven, of the brass group of orchestra instruments from a simple spial chord, as it were, into a whole-bodied, ten thousand-ribbed, infinitely flexible skeleton sustaining a million finely differentiated nerve ends—he had but to listen to the *Burynath Overture* and the Third Act "*Lohengrin Prelude*" in their close juxtaposition on the same program, to be convinced, beyond all possibility of doubt, of this singular affinity "Weber-Wagner," perhaps the most extraordinary case of intimate relationship, almost blood kinship, in all musical history. And thoroughly congenial appeared the bold, vivacious, healthy *al fresco* stroke with which Hertz and his alter ego, the orchestra, threw the two tone pictures on the screen. No long winded expostulations could have supplanted this powerful object lesson.

Willem Dehe, the solo performer, distinguished himself, inside of a few brief weeks, stepped out from the rank and file of the cello section before the footlights to make his bow as a solo performer to a delighted multitude. Apart from a sense of pride in such a noble constituency of his favorite civic institution, the San Francisco music lover feels justly elated in beholding the democratic spirit that manifestly dictates the turn of events giving every member of the orchestra a show and elevating him, for the time being, to the dignified position of a chief actor, after which he modestly resumes his accustomed place, be it in the first or in the last row. Willem Dehe, easily holds his own, by force of his superior and altogether exquisite musicianship coupled to a keenly discriminating, analytical mind. His tone is perhaps not quite as smooth or sonorous, nor his technique to all appearance, as faultlessly dashing as, say, Darius Milhaud's might be. Still there is something in his playing which predominates: a rare delicacy of conception, thought-moulding and execution, a most intimately developed sense of stylistic propriety, a truly artistic discretion of phrasing and tinting. His choice of the Tschai-kowsky variations, so seldom heard and so lovely from a purely musical point of view, bespeak a sensitive rather than a boldly assertive nature. The work requires a chamber-like deftness of tone adaptation. Willem Dehe's artistic equipment stood him in excellent stead throughout this difficult task. His subtlety in the art of blending sent him flitting in and out, up and down the tonal texture now submerging into a component part of an orchestral web spun around the transparent body of the solo instrument, now again emerging from the folds of the musical garment to the conspicuous level of the principal figure. In short, he furnished a piece of musical fiery not often witnessed in this grade of perfection. His unassuming manner disclaiming the sterling merit of the performance found instant favor with the audience. He scored a veritable triumph and one well earned. What a propitious thought that the membership of a busy orchestra carries not only a ticket stamped with drudgery and everlastingly co-ordination, but the prospect of some superlative happy moments of purest gratification as well.

A second pair of purely orchestral selections on this program may be mentioned in one breath, so to speak, the connection becoming apparent from the fact that two works from the pen of resident composers were rendered, and very satisfactorily rendered, next to the closing number. Both deserve unstinting praise furnishing as they do, the only truly securely technical intricacies of modern orchestration, but with the more scientific aspect of deeper lying theoretical problems as well. The Elkus Variations on a Swabian Folk-tune which had been previously performed and critically reviewed, offer a charming bit of colorful scoring, disconcerting and cleverly sketched, full of humor and animation and contrasting effects of light and shadow and without the capping climax of a real *hau-touche* which "*Lieb Lies!*" might not have minded so much, for all we know

of the sex. Evidently Mr. Elkus thought it wise and proper not to overstep the limits of a harmless flirtation, while "over there."

The Schneider work is by far more pretentious, broadly conceived and focussed with a remarkable power of visionary imagination, built on a single theme of great flexibility and expansive capacity, developing, on perfectly legitimate—if not to say "orthodox"—harmonic and rhythmic ground, a melos of picturesque expressiveness, and presenting, as a whole, a clearly designed, multicolored musical canvas of rather fascinating aspect. It calls itself "Sargossa," adding the subtitle of a "Symphonic Poem."

Of this composition, as well as of Mr. Elkus' work or, for that matter, of any other worthy creation coming from any other resident composer, all San Francisco may feel as rightly proud as it does of its City Hall or its Golden Gate Park. It is highly to the credit of the San Francisco Symphony Orchestra that it thus, honors "local talent." Mayhap there is more such local talent hidden away in the musical community. If it is of a calibre worth the while being brought to the front in a representative way, let it be seen or heard by all means. The more the merrier.

TITTA RUFFO'S SAN FRANCISCO DEBUT

For the first time in his meteoric career, Titta Ruffo, world famous baritone, will be heard in San Francisco. Manager Frank W. Healy recently hooked him for a concert at the Exposition Auditorium Sunday afternoon, March 18th, at 2:30 o'clock sharp. Ruffo, whom the critic of the Chicago American declared has, since the passing of the lamented Enrico Caruso, no one to successfully dispute his title as the greatest of Italian opera singers, is bringing to San Francisco, with the special permission of Gatti-Casazza, General Manager of the Metropolitan Opera Company, Yvonne D'Arle, the youngest and most beautiful of the Metropolitan's lyric sopranos. Also included in the Ruffo party are Max Merson, a remarkably talented accompanist, who has but recently arrived in America, and Howard Shelley, now the personal representative of Titta Ruffo. Mr. Shelley was the press representative of Andreas Dippel during his reign as General Manager of the Chicago-Philadelphia Opera Company.

Titta Ruffo is the first baritone engaged for grand opera in the United States at a salary equal to that paid Caruso. Ruffo having refused to come to the Chicago-Philadelphia Opera Company until his contract called for a sum equal to that paid by the Metropolitan to the king of tenors. Knowing that no tenor could retrieve the loss of the greatly mourned Caruso, Gatti-Casazza two seasons ago decided to engage a star baritone and Ruffo's succession of triumphs at the Metropolitan Opera House have been phenomenal. Impressive and robust in appearance, with a glorious voice that has been likened to that of a great bronze bell, Ruffo is the last of the heroic opera singers of a decade or more ago. The great operatic arias to be sung by Ruffo, which include the famous "Drinking Song" from "Hamlet" and "Largo al Factotum" from "Barber of Seville," will be accompanied by the People's Symphony Orchestra, Alexander Saslavsky, Conductor, augmented to 80 men for this occasion. Yvonne D'Arle's operatic numbers will also be accompanied by the orchestra, and there will be groups of songs with piano accompaniments. There will also be three purely orchestral numbers by the People's Symphony Orchestra.

Tickets are \$3, \$2, and \$1, war tax extra, and are on sale now at Sherman, Clay and Company.

TAMAKI MIURA TO GIVE SONG RECITAL

Madame Tamaki Miura, the Japanese prima donna soprano, who is now visiting San Francisco as a guest artist with the San Carlo Grand Opera Company, is to give a song recital tomorrow, Sunday afternoon at 2:30 o'clock in the Hotel St. Francis ballroom. The tiny artist, who has won thousands of admirers in the bay cities through her operatic appearances, will present songs in five languages—English, French, Italian, German and Japanese. Also Franchetti, composer, conductor and pianist, will be her accompanist in the following program: Chanson des Cigales, from Madame Chrysanthème (Messager), La lune blanche (Dessoffe), Au bord du lac (Mendelssohn), Voegenlied (Brahms), Ständchen (Strauss), Era di maggio (Franchetti), Dille tu, rosa (Franchetti), Samurai (Franchetti), Connais-tu le pays? from Mignon (Thomas), Mother Macchree (Ball), Go to Sleep, Comic through the River, Sakura (Koto song in Japanese), Kuruku Kuruku (Samurai song in Japanese), Un bel di' bedremo, from Madame Butterfly (Puccini).

EIGHTH BACH CHOIR FESTIVAL

BETHLEHEM, Pa., March 5.—The eighteenth annual Bach Choir Festival will be held in Packer Memorial Church at Lehigh University, May 25 and 26, when, under the direction of Dr. J. Fred Wollie, who founded the noted chorus in 1898, the 250 singers will give Bach's two great works, "The Mass of Our Lord." According to St. John, and the B Minor Mass. The first will be sung at two sessions the first day and the Mass at two sessions the second day. A large section of the well known Philadelphia Orchestra will furnish the instrumental accompaniments, as has been the case at every festival for some years. The soloists for the festival have not been announced.

The Bach Choir has been securely established since this year, although there were six years from 1905 to 1911 when no festival was held. Dr. Wollie being head of the music department of the University of California those years. During that period, however, most of the singers were kept together in other local choral unions, one of these directed by T. Edgar Shields, the Bach organist for some years. There will be a celebration of the choir's twenty-fifth year on April 4 in this city,

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when the chorus will sing in the Liberty High School and which event will also mark the 60th birthday anniversary of Dr. Wollie. Several thousand citizens will attend and the entire community is co-operating in making the dual celebration a big event in the musical history of the city.

The annual festival this year will be attended again by a throng of music lovers and Bach devotees from all over the eastern section of the country, as is indicated in the early and heavy demand for tickets.

ALCAZAR

San Francisco theatre goers who have been charmed and entertained to an exceptional degree by the splendid acting of Holbrook Blinn will be delighted to learn that the second play of his engagement, "The Boss" will be presented for the first time in San Francisco, beginning with the matinee next Sunday, March 11th. Blinn appeared in "The Boss" for two years in New York City and it was in his characterization of Michael Regan, the dominating political power of an eastern city that he won the enthusiastic plaudits of the Broadway reviewers. "The Boss" is a powerful play filled with strong situations and unexpected developments. Blinn will be seen as a strong, dominating individual accustomed to rule, and willing to fight his adversaries to the wall and override everything that stand in his way. Edward Sheldon, the author of this entertaining piece, wrote it especially for Blinn, after the latter had starred so long in his other success, "Salvation Nell."

The Alcazar's production of "The Boss" has been prepared with great care under the supervision of Blinn, himself, co-operating with Stage Director Hugh Knox. The vehicle has been in rehearsal for five weeks and the cast has been selected with a particular eye to the many character types needed for the important parts. Nana Bryant will have the leading feminine role, one which calls for the emotional ability which has won her a great place on the western theatrical stage. In the cast also will be Emmett Vogan, Netta Suderland, Jerome Sheldon, Norman Feusier, Hugh Knox, Brady Kline, Charles Selson, Leigh Willard, Ralph Bell, Earl Brooks, Virginia Flores, and George Sterling.

The Tony Sarg Marionettes, which created so great a success in San Francisco last season, will return to the bay cities for a limited engagement this month. Manager Selby C. Oppenheimer will present the little wooden actors from Greenwood Village, San Francisco and Oakland in two entirely new plays and productions. Tony Sarg, the genius of the doll actor, has made an arrangement of Cervante's Don Quixotte, and has prepared another unusual entertainment which he calls Uncle Wiggily's Adventures. The Marionettes will appear at the Fulton Play House in Oakland on Thursday and Friday afternoons, March 15th and 16th, and at Scottish Rite Hall in San Francisco on Friday and Saturday night, March 16th and 17th, and Saturday and Sunday afternoons, March 17th and 18th.

Ruth Draper, the famous portrayer of character sketches, has just returned to America for a second season and has been engaged by Manager Selby C. Oppenheimer for her first California appearances. Fresh from new triumphs in London she has already brought with her laurels won in Paris, the Paris in which few Americans are ever eminently successful in a dramatic way. It is truly unusual how remarkably wide is Miss Draper's range of characterization. There are few artists who have the ability to furnish an entire program alone and command such widespread attention, but Miss Draper has this ability, and she comes to California with new sketches and a background of great success in the capitals of three countries. Her first appearance here will be as the next attraction of the Alice Seckels' matinee series, presenting a program in the ballroom of the St. Francis Hotel on Monday afternoon, March 19.

Benno Moiseiwitch, the Russian pianist, whose recent successes in San Francisco with the Chamber Music Society and the Symphony Orchestra have stamped him as one of the really popular artists who periodically come to this way, has just completed arrangements to make a tour of Australia, leaving San Francisco the end of next March, and Manager Selby C. Oppenheimer has induced the delightful pianist to remain in this city long enough to give a recital, and has engaged Scottish Rite Hall for Tuesday night, March 20th, for this event.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Assisted by Miss Lloyd Dana and Miss Mildred Alexander, Los Angeles; Miss Penelope Newkirk; Hollywood; Mrs. Helen Wood, Pasadena.

LOS ANGELES OFFICE: SUITE 447 DOUGLAS BUILDING, 257 SO. SPRING STREET, TELEPHONE 820-302

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, March 5.—The unusual in music is always interesting. There is so much that is routine, so many musical events that follow along the well defined lines that I must plead guilty to emotional enthusiasm for the way I spent Saturday evening. I was the guest of that eminent Russian violin maker and repairer, Koodlach. I had known him in London and I also knew that the big stars shun him their fiddles from all over and that he is an authority, accepted of his brethren. So when Koodlach asked me to come and hear Mische Ve Olim and promised me a treat I was glad to accept.

Picture—The setting: A private home with over two hundred of the musical-elfs scolded in. Removed artists, teachers, composers, Philharmonic boys—music lovers, real critics all of them. The word had evidently gone out that an unknown was to let out a few wraps. The air was tense and one could feel it was full of maybes. The question mark loomed large. Ve Olim, a typical Russian, youthful—yet somewhat stodgy, fat and rather short of finger. Tickets \$1.00, and the attitude of the artist plainly one of assurance he would give value received.

He did. I cannot give details, space won't permit. By nine, when he had completed the Paganini Concerto No. 1, doubt had flown. At 10:30, when I left, comparisons with Elman, Kreisler, Heifetz, Kublik, and other masters were engaging every ear. The question mark had faded. The musicians had welcomed a genius.

As I have stated before I am not a critic. My fiddle and I have been friends for many years though, and I know what was meant when an old timer, who has studied under Europe's best, said: "He is so juicy!" Let the story of accomplishment rest with acclaims of brother artists. Surely they should know. However, there is a story of human interest back of occurrences like this. That is the story that interested me. How cometh a man of this artistic proportion to this city? Unknown, practically uncare for, except for his brother musicians who out of the bigness of their hearts recognize and rise to assist talent that outlines any local field. Indeed there is a story—one that casts a shadow that reaches across the continent. Specters of many a ruined career follow the shadow pointing to my manager.

It is not necessary to detailize—earlier, but not so long ago this Russian boy, beloved of Auer—returned to New York with over \$12,000 made in a few months of success in South America. Followed then the appearance at Carnegie Hall—more success. Close on the heels came the hawk. There must be a concert tour. Laudatory praise, inefficient managerial skill, childlike trusts, two concerts. Goodby success. Two punts and no more money. A train to the other ocean, a few kindly souls and Saturday night. This morning I called up a certain manager and told him here is genius—a name that is to live—it cannot be otherwise. Those who read this line of reply will tab it away for future reference.



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The answer was: "The woods are full of them fellers."

The woods are full of other kind of fellers too—hawks that prey. Money—hard dollars alone talk. Value received? Maybe. One of these days I am going to tell about some of these hawks. I know them and I know their game. Not many thousands miles from here are a few of the petty larceny kind—the kind that tell some young artist striving for a chance that \$25 will work the charm. Bah! The woods is full of them fellers!

The Los Angeles Chamber Music Society's ninth concert added new lustre to its enviable reputation achieved in less than one year. Only to contemplate the program is a joy to the music lover and when delightful anticipation is fulfilled by excellent performance a state of musical felicity is attained. String Quintet, G minor, No. 6 (W. A. Mozart); songs—(a) The Lament of Dido—Recitative and Air (Henry Purcell), accompanied by String Quartet; (b) On a Bank of Flowers (Franz Joseph Haydn), (c) Faithful Johnie (Ludwig van Beethoven), accompanied by violin, violoncello, piano; String Sextet, B flat major, opus 18 (Johannes Brahms); contralto—Estelle Heatt Dreyfus; Philharmonic Quartet—Sylvain Noack, first violin; Henry Svedrofsky, second violin; Emile Ferri, viola; Ilya Bronson, violoncello; Christian Timmer, viola; Fritz Gaillard, violoncello; Blanche Rogers-Lott, piano.

The G minor string quintet is in a mood we rarely expect of Mozart who is elsewhere gay or suave or a trifle artificial in the charming manner of his age. Here, however, he allows his soul to become as music. There is much of longing, of unhappiness, a mood well suited to the quintet form employing two violas. It is impossible to praise too highly the rendition of this altogether lovely number. I quote from the program—Mousorsky says—Art is not a goal but the means of speaking to a brother. It is a fitting line to find printed in a program on which appears the name of Estelle Heatt Dreyfus who occupies an unique position in musical Los Angeles. Bigger than Art—the means—is Personality—the speaker. Mrs. Heatt Dreyfus sings in a lovely round voice straight into the hearts of her auditors. She chooses her songs with exquisite taste. The Lament of Dido gives us a glimpse of that—sweet and solemne music—the Elizabethans loved. A real anthology of such songs would be a welcome addition to the repertoire of any musician. The singer had no tricks—troubles us with no virtuosity but with simple direct appeal to her audience reached and captivated her hearers. No less than with the composers she had something to say to a brother. The Hayden—on a bank of flowers, was a charming song well sung, but it was with Beethoven's setting of, Faithful Johnie, a simple Scotch ballad—she achieved art so supreme that the refinements of her technique passes unnoticed. The Brahms sextet in B flat major was played with the richness of tone required of such a work. After the insidious variations on the first theme in the second movement—andante, one of which played everything but the air itself, forcing the imagination to supply the lack, the second theme was played in quartet by Noack, Svedrofsky, Ferri and Timmer. It was one of the rarest, loveliest passages ever played at these concerts and the artists, whose playing brought about such moving music, are worthy of the highest praise. Mr. Christian Timmer's viola proved a welcome addition to the society. **LYDD DANA.**

Los Angeles Chamber Music Society announces a continuation of its concerts for next season, only two remaining for this. The necessity of giving an early assurance of support cannot be overstated. It has been the policy of this correspondent to give space to every

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concert and due credit to the serious intent of the society. I have reason to believe and my past experience confirms the belief that next season will see audiences of vastly increased size. The last concert was almost capacity. The Chamber Music Society is in the air—the better class of music lovers are highly appreciative and have talked to friends. The response for the coming season will be a hearty one, but as for the volume much will depend upon the manner in which the publicity is handled. The time has arrived for managerial direction in keeping with the unquestioned success of the society.

Abbie Norton Jamison, the well-known composer and teacher, has taken up her residence at the Merritt Jones Hotel in Ocean Park for March and April. Her studio home at 2624 South Hoover street, which has been the scene of so many informal gatherings, is being remodeled into flats, much to the regret of a host of friends who always found the latch string on the outside.

Hugo Kirchhofer, directing the chorus of the Hollywood Woman's Club, recently gave a fine rendition of the part song for women's voices, *Awakening*, by Abbie Norton Jamison. This number is not heard as often as the Rose and the Moth or the Mammy's Lullaby by the same composer, as it is more difficult. The reception on this occasion was enthusiastic.

A musicale for the alumni of Oberlin College was given at the home of Mrs. Alfred Betts on the evening of February 22. Catherine Jackson, harpist, Harriett Beckett, violinist, and Fred L. Bickford provided the music for the reception.

Herma Wise, nine-year-old pianiste, played for the Indiana State Society at a recent meeting. Two numbers were given, a selection from *Il Trovatore* and *Valse* in E flat, by Durand.

Gertrude Ross and Melba French Barr gave a joint recital at the Ambassador Hotel last Wednesday afternoon. Gertrude Ross is a concert pianist—quite in demand by women's clubs of the city. On Monday afternoon, Annis Howell, soprano, sang her music setting to a poem written in praise of Santa Monica Bay, before the city's Woman's Club; her other songs, *Goblins*, *Sakura Blossoms*, and *Delight of the Out-of-Doors*, were featured on the same program. Together with Margaret Fisher Munson, Gertrude Ross was honor guest at the California Art Club, March 3.

Sol Coheo gave a musical program for the Highland Park Ethel Club on last Tuesday of February. He was assisted by Ben Palmer, Melita Swartz, Martha Forsyth, violinists, and Lulu Mueller, pianiste. Sol Coheo is himself a violin soloist, composer, teacher, and orchestra leader. The most recent work he has taken up has been that of synchronizing music for motion pictures, with more than five scores to his credit.

Mme. Nathalie Boshko, violinist, acted as soloist for the musicale given by Mrs. John Murray Forbes, of Montecito, last Sunday afternoon. The program was given at the Montecito Country Club.

A musical program was given for members and male guests of the Gamut Club Wednesday night. W. Francis Gates, in charge, secured the following participants: Eileen Zimbalist, Theo. Karle, Tilda Buffo, Arthur Schnabel, William Pilcher, Marguerite Vogel, Leona Nebel, Pauline Farquhar and Florence Easton.

A benefit program was given in the Polish Auditorium Sunday evening, March 4, musical numbers being a feature. Eugenia Natuck, violinist, accompanied by Mme. E. Chwastek, played Ambrosio's *Hejre Kati* and the Spanish Dance by Reicheld. Ciro Pinski's Trio, *Il Libro Santo*, was given by Mme. T. Wisniewska, soprano, Eugenia Natuck, violin, and Mme. F. Romanowska, piano. Walter H. Potter directed a string ensemble in two numbers, *Orientele* (Cui) and *Au Moulin* (Gillet). Mme. T. Wisniewska sang an aria from *Tosca*, and Mme. Zila Sadowska-Pittard gave a piano solo: Liszt's *Rhapsodie*, No. 6.

Two American singers, both known from previous appearances here, will be heard at the Philharmonic Auditorium under the management of L. E. Behymer.

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May Peterson, soprano, sings Tuesday night, March 6; Carolina Lazzari, contralto, appears on the following Saturday afternoon. Both are admired not only for their splendid voices but for withstanding the vicissitudes necessary to gain training in spite of financial handicaps.

May Peterson made her first appearance as soloist in a church. She went to Paris, securing her own studies by teaching and various small tasks. After a successful engagement at the Opera Comique she was a member of the Metropolitan Opera Company for five seasons. Her program for Tuesday includes an aria from *Phœbus and Pan* (Bach), Norwegian, Irish, and French-Canadian folk songs, a group of German and a group of French numbers, and songs in English by MacFayden, MacDowell and Watts.

Carolina Lazzari received preliminary training in Italy. She is a pupil of Henrietta Clay Dillon, sister of our resident composer. Fannie Dillon, and has for accompanist Katherine Pike Skedden, a resident of this city. She has sung opera in South and Central Americas, with the Metropolitan Opera Company, but her vivacious personality makes her particularly successful on the concert platform. Her program here offers an aria from *Samson and Delilah*, an aria from *Dinorah*, two groups of American songs, the Handel number, *Reed il sereno al cigno*, and *Gimetta*, by Sibelius. Katherine Pike Skedden will play the *Etude* in G flat (H. Pachinski), Chopin's *Impromptu*, Opus 51, and the first movement from Ludwig Schytte's *Sonata*, Opus 53.

The familiar aphorism, quality not quantity, describes well the audience in the Philharmonic Auditorium Tuesday night, Arthur Schnabel played, and his program as announced in advance, apparently attracted only the scholarly lovers of music. Thus the cordial applause given the pianist should be the evidence of highest appreciation even though the house was not so crowded as in the instance of other recent artists.

With three sonatas the repertoire looked rather ponderous and forbidding, but Schnabel's intellect saved it from that. Here is a man who studies constructively

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a composition, masters the difficulties therein, then re-makes it as his own work. Yet he has the peculiar effect of subordinating his personality and playing with the composer's very fingers! Practically all the foremost pianists possess outstanding mannerisms and affectations, creating as much attention to their appearance as to the composition at hand. Perhaps it is a concession to our own craving for individuality. But with Artur Schnabel, a play of emotions on the face—St. Cecilia inspired, Hercules ruthless, Pan content—and one circular swing of the right arm at the finish of the Schubert number, betrayed rather an underlying foundation of thought applied to absorbed attention. He has yet, however, the problem of overcoming of completely transmitting his emotional message to his audience. At times it seemed that withal his technical equipment, he was struggling to rise above a maze of musical intricacies and talk man to man with his hearers.

Beginning with the Allegro of Bach's Italian Concerto, Schnabel revealed his most forceful effects: sure stressing of phrase and mastery of pause. The Schubert Sonata and the Beethoven in A flat, in full, followed. Herein emotion and technique combined, colorful melodies were brought out with deft, sure touches. Each note was given its full value, clear-cut but no essence escaping. Two Rhapsodies of Brahms, the Nocturne and three Etudes of Chopin formed the relief for, and closed the program. Brahms was vibrant, Chopin scintillant and delicate in spite of being in heavier hands than usual. In these numbers there was noted an indefinable manner of stressing the melodies, as if deciding the theme more through sheer force of will than by noise.

M. ALEXANDER.

The Los Angeles Chamber Music Society will give its tenth concert of the season in the Gamut Theatre, March 16. The Philharmonic Quartet and Blanche Rogers Lott, pianiste (who appears for the last time with the concert) this season, will play the Quintet in E major by Dvorak, the Beethoven String Quartet in E major, Opus 59, and the Moderato and Scherzo from Walter Warner's Quartet, Opus 15, No. 2. The latter number is new to Los Angeles audiences. Warner is the viola player of the famous London String Quartet.

L. E. Behymer has announced an imposing list for the Philharmonic Artist Course of the winter of 1923-24. Among the singers are Mme. Amelita Galli Curci, Mary Garden, Tito Schipa, Benjamin Gigli, Feodor Chaliapin, Jerome McCormack, Quenna Mario, Ernestine Schumann-Heink, Elena Gerhardt, Anna Caso, Elilio de Gorza, Jeanne Gordon, Ina Bourskaya and Mme Frances Alda. Surely an array of famous and distinguished stars comparing in magnitude with the instrumental soloists, which include Harold Bauer, Josef Lhevinne, Arthur Rubinstein, Ethel Leginska, pianists; Pablo Casals, 'cellist; Lionel Tertis, violinist; Thelma Given, Paul Kocinski, Ferenc Vecsey, violinists; Salvi, the harpist. The Russian Grand Opera Company, Sousa and his band, a solo pianist with the Duncan Dancers, the Cherniavsky Trio, the Griffes Group, and the Hindu Trio, are also scheduled for appearances.

At the California—Caril Elinor, the popular conductor of the California Theatre concert orchestra, certainly has his hand on the pulse of public likes and dislikes. He illustrates this because of his choice of Victor Herbert's delightful, "Fortune Teller Selection" as the opening number on his concert program for this week. The ever popular selection is given new zest and verve by Mr. Elinor in his interpretation by the crispness of the march tempo and the Hungarian dash to the Czardas, embellished by the xylophone. "Venetian Nights," the bewitching barcarole of Jazzyck's fox trot, "Carolina in the Morning" by Donaldson, closes the program. With its modern instrumental ideas and a rhythm that makes the toes tap the floor, it is a very fitting prelude to the feature film showing at the California this week, "Jazzmania." Mae Murray's latest photoplay to which Mr. Elinor has arranged a characteristic musical setting. For the scoring of the picture he uses such numbers as "The Dance of the Seven Veils" by Tobiini, "I'm a Yankee Doodle Dandy" by Colan, "Queen of Autumn" by Bigge and selections from "L'Afraine" by Meyerbeer.

PASADENA NOTES

Will Rounds, conductor of the Pasadena Community Orchestra, has been meeting with much success with this organization which has attracted a high class of amateur and some professionals who enjoy the opportunity for the training. Pasadena is catering to the conservative and cultured and is highly appreciative of the efforts of this capable conductor. Esther Tobler is announced as a soloist for the next concert.

Margaret Hedger Maule, formerly of New York City and Director of Music in the Stroudsburg (Penn.) Normal Schools, has announced her intention of making her permanent home in Pasadena. Miss Maule has had much success in training, teaching and directing and will undoubtedly prove a valuable acquisition.

Raymond McFeeters is to go on tour with our Grace Wood Jess early in March as accompanist and also to give some solo numbers. It is probable that this young artist has more real friends in Pasadena than any other musician. He is commonly admired for the modesty that goes with his unquestioned ability and hundreds of his friends will wish him success.

Arthur Farwell is meeting with a fine response to his community music meetings. Those who have attributed a lack of practicability to Farwell theories should see these theories in execution. Space will not permit now but later an article will be devoted to one

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JOHNSON NEXT FRIDAY

Edward Johnson's only San Francisco recital will take place next Friday night. The famous American tenor is now a leading member of the Metropolitan Opera Company; during the season just closing at that famous home of opera Johnson's great art and magnificent voice has been one of the outstanding features and has brought to this fine singer more favorable critical comment than has probably ever been accorded an American artist at the Metropolitan.

San Francisco knows Johnson as an operatic artist. During the two seasons that he has visited this city with the Chicago Opera Company's forces Johnson has drawn to his banner thousands of ardent admirers, particularly during the past year's engagement of the Chicagoans in this city was the art and versatility of Johnson best demonstrated. With illness and sundry other disturbing elements threatening the entire engagement Johnson boldly stepped forth and in one week, it will be remembered, thrilled local opera lovers by singing five important roles.

As a recitalist Johnson is claimed to be as fine, if not finer, than he is in opera. Equipped with an unusual intelligence, seriously interested in his own musical progress as well as in the progress of music generally, Johnson has developed an unusual repertoire and has gone far in finding many supremely beautiful classics that are rarely heard on the concert platform. His program next Friday night is replete with these unusual selections. Too seldom are the old works given. Too seldom do we hear the classics of Stradella and the old English. Included in the Johnson program are classics of Rubinstein, Hue, Hugo Wolf and Pizzetti. Operatic arias are there as well, and English songs carefully selected from the best of modern music literature.

Elmer Zoller, one of the foremost of American pianists and accompanists, is making the transcontinental tour with Johnson and will preside at the piano for the following program in San Francisco: Se nel ben (1645-1681) (Stradella), Phillis Has Such Charming Graces (Old English), Svistrik, Melodie Populaire, De Basse Bretagne (Arr. by Doudouray), Se la vedessi, Emilian Peasant Song (Arr. by Grimaudi), I tuoi capelli, Italian Trench Song (Arr. by Gui), Leezie Lindsay, Ballad from Scotch Minstrelsy (Arr. by Kreisler); Le Songe (Schurkowsky (Rubinstein), L'ane blanc (Klingsor), (Hue), E'en Little Things (Tommaso) (Wolf), Angeles (Di Giacomo) (Pizzetti); I Hold Her Hands (Tasore) Russell (Dane Nature) (Rubinstein), (Leon), Twilight (Teasdale) (Glen), Love's Philosophy (Shelley), (Quilter).

Under Selby C. Oppenheimer's management Johnson is scheduled to sing, in addition to his San Francisco recital, concerts in Oakland, Berkeley, Sacramento, Eureka and Fresno.

THE LORING CLUB

The third concert of the forty-sixth year of the Loring Club is announced for the evening of Tuesday, March 13, at Scottish Rite Auditorium, on which occasion a notable program of music for men's voices will, under the direction of Wallace A. Sabin, be presented by the club with the assistance of Benjamin Moore, pianist and eight strings with William F. Latta as principal violin. Charles F. Bulotti being the solo tenor. In this program one composition which will be heard for the first time at a Loring Club concert is the madrigal, Now Is the Month of Maying by Thomas Morley, a contemporary of Shakespeare and one of the most famous musicians of his time.

Other important features of the program are Schubert's Great Is Jehovah, as arranged by Franz Liszt, solo tenor and chorus of men's voices with accompaniment, and Fair Semele's High-Born Son from Mendelssohn's setting of the Antigone, the latter calling for two choruses of men's voices with strings and piano. A number of other attractive works of smaller form for men's voices, some of them unaccompanied and others with accompaniment, are included in the program, among these being George W. Chadwick's setting of Lewis Carroll's nonsense verses Jaberwocky, Lehrs's "Where My Caravanch" Has Rested, Horatio Parker's The Lambs and the West" and Edward German's Rolling Down to Rio.

ANNUAL RECITALS OF S. F. CONSERVATORY

The annual recitals by the pupils of the San Francisco Conservatory of Music (Ada Clement Music School), 3435 Sacramento street, will be held in the concert hall of the school as follows: First program, Friday, March 16, at 4 p. m.; second program, Friday, March 16, at 8:15 p. m.; third program, Saturday, March 17, at 2 p. m.; fourth program, Saturday, March 17, at 4 p. m.; fifth program, Saturday, March 17, at 8:15 p. m.; sixth program, Friday, March 23, at 8:15 p. m. All these recitals are open to the public.



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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Address communications to the Question Editor, Pacific Coast Musical Review, Room 801, Kohler & Chase Building, San Francisco.

1. What is meant by the trap action of a piano?—E. Q. N.
2. The pedals and pedal mechanism.
3. When was the pizzicato first used in the strings of the orchestra?—J. P.
4. The pizzicato appeared for the first time in the later operas of Monteverdi in the first half of the seventeenth century.
5. What is the small octave?—I. F.
6. The octave from C in the second space of the bass staff to and including B above the bass staff; in other words, the octave immediately below middle C.
7. Tell me something about Sinigaglia.—T. T.
8. Leone Sinigaglia is one of the most important contemporary Italian composers. He was born at Turin about fifty years ago and studied at the conservatory there. Later he studied in Vienna and enjoyed the friendship of Dvorak and Goldmark. He has written much instrumental music, including concertos, chamber music, and orchestral works. His two "Piedmontese Dances" for orchestra, Op. 31, are well known.
9. What was the occasion of Mendelssohn's "Hymn of Praise," and where was it first produced?—L. P. Y.
10. It was written for the Gutenberg festival commemorating the fourth centenary of the invention of printing and was first produced at St. Thomas' church, Leipzig, in 1840.

S. F. CONSERVATORY OF MUSIC ACTIVITIES

A vocal recital by the pupils of Miss Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music (Ada Clement Music School), 3435 Sacramento street, was given in the auditorium of the school Wednesday evening, February 24th. This was the second in a series of pupils' recitals being given by Miss Lazelle and presented a few of those who were heard on the previous program and several who had not appeared before. All acquitted themselves excellently and with much credit for their teacher. The third recital by the pupils of Miss Lazelle will be given April 9th at the Conservatory.

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(Continued from Page 1, Col. 2)

pleasure to listen to Mr. Allen's craftsmanlike manipulation of that unwieldy instrument. He had evidently thoroughly familiarized himself with the various stops of the instrument which made it possible for him to phrase in accordance with the highest musical principles. He also succeeded in being accurate as to attacks and was always in thorough sympathy with the orchestra. In short Mr. Allen proved himself both an artist and musician who thoroughly understands the strongest features of a big organ and is able to utilize them in a manner to accentuate the most artistic phases of organ literature. As an ensemble instrument the organ is one of the most difficult vehicles of interpretation, but Mr. Allen certainly succeeded in securing the maximum of artistic effect with the minimum of physical effort. His slightest pianissimo passages were easily heard, while in the fortissimo phrases he never obscured the important orchestral details.

The other important feature outside the orchestra at this concert was Erem Zimbalist, one of the writer's favorite violin virtuosos. There always appears to be a certain musicianly expertise in Mr. Zimbalist's playing which causes one to listen in relief to his accuracy of execution, purity of intonation and mellowness of tone. While the volume of his tone is not exactly one of unusual grandeur, at the same time it is so smooth and flexible and vital so correct that the artist attains at times virile results from a tone limited in its volume. However, on this occasion Mr. Zimbalist had selected the Mendelssohn Concerto in E minor, a composition that fits exactly into Mr. Zimbalist's special genre of interpretation. His suavity of phrasing, his fine and varied-colored intensity of expression, his speedy digital proficiency and his effective rhythmic and accented emphasis combine to yield the most satisfying results in a work so pregnant with emotional and poetic atmosphere. It was one of the most brilliant and most musicianly interpreted readings of this work which we have heard, and Alfred Hertz and the orchestra rendered the ensemble with exceptional refinement of nuancing and sympathetic blending with the soloist's individual style. Later on Mr. Zimbalist played Havaneise and Valse Caprice by Saint-Saens, (the latter arranged by Ysaye) in a manner revealing his unique comprehension of that finesse and chic for which the French school of composition has become so renowned.

Alfred Hertz again was overwhelmed with sincere demonstrations of affection and appreciation by the huge audience. His great service on behalf of music in this city is generally conceded. His position at the head of the San Francisco Symphony Orchestra is assured as long as the public thinks as it does now, and so long as the orchestra gives as much pleasure and enjoyment as well as education in the higher forms of musical interpretation the public will continue to remain in its present frame of mind. The outstanding orchestral features of the program consisted of The Preludes by Liszt and Tschalkowsky's Overture 1812. Both compositions have been heard here repeatedly, and we have had many occasions to comment on the impressive manner in which Mr. Hertz always conducts these works. This most recent occasion was no exception to the general rule.

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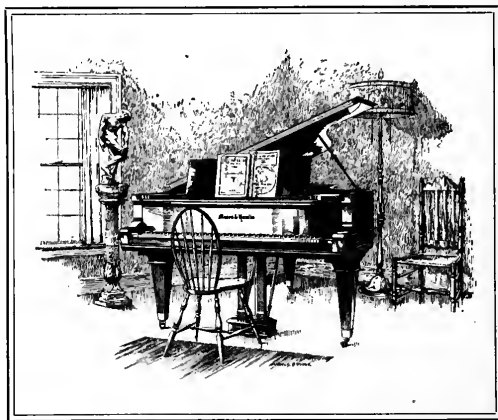
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VOL. XLIII. No. 24

SAN FRANCISCO, SATURDAY, MARCH 17, 1923.

PRICE 10 CENTS

PADEREWSKI RECEIVES THRILLING OVATION ALFRED HERTZ HONORED BY MUSICIANS' CLUB

Ten Thousand Music Lovers Assemble at Civic Auditorium and Give Vent to Their Enthusiasm by Thunderous Applause and Prolonged Cheering—Most of Them Came to See the Eminent Statesman Rather Than Hear the Great Pianist. Receipts Nearly Thirty Thousand Dollars

BY ALFRED METZGER

The writer was among those who believed it impossible that the Exposition Auditorium could be crowded with ten thousand people willing to pay from two to five dollars to listen to a pianist. We did not even believe Paderewski could do it. But, as always, when we find ourselves mistaken we readily admit it. On Thursday evening, March 8th the people of San Francisco crowded the Exposition Auditorium paying nearly \$30,000 to hear Paderewski, of which the artist received eighty per cent. At least such are the reports we were able to gather and which, until definite denial, we have reason to believe them to be based upon facts. It is quite possible that the actual figures will fall somewhat below this estimate, but not very much. We feel safe in stating that Paderewski's share of the receipts was not very much less than \$25,000, while the local manager was barely able to net anything at all, inasmuch as out of his twenty per cent he had to pay practically all his expenses.

Of course, we do not believe that there is any other artist in the world who could duplicate this attractive power. Surely San Francisco would not be willing to again pay \$30,000 for a piano recital, and even though we fall into danger of again guessing wrong we do not believe that Paderewski can do it again either, if we have a right to judge by his performance on this occasion. Indeed it is our conviction that most of the people who attended came to see the eminent statesman rather than hear the great pianist. And being of that impression we were rather surprised that his reception, when he entered was not warmer than it proved to be. The enthusiasm over him gradually grew during the course of the concert, until at the end it finally ended in a general ovation of extraordinary dimensions. Not until 11:30 did the people leave the auditorium, when the virtuoso had played encores during forty-five minutes after the conclusion of the program.

We wonder if Paderewski really appreciates the wonderful work that was done by Selby C. Oppenheimer and Sherman, Clay and Company in the way of advance publicity. We feel certain that our first estimate regarding the public's unwillingness to crowd a huge auditorium for a piano recital at prices ranging from one to five dollars would have been borne out by the fact had it not been for the splendid publicity work of Selby C. Oppenheimer and the expenditure of thousands of dollars by Sherman, Clay and Company in special advertising. The programs furnished by Sherman, Clay and Company were works of art and a souvenir of which that enterprising firm may justly be proud. Again we say we wonder if Paderewski appreciates this work, especially when he was the gatherer to the tune of nearly \$25,000.

The writer is going to be very frank in this article for during some of his conversations with Paderewski several years ago that artist told him he never read newspaper criticisms, and so we are not afraid to hurt his feelings. As our readers know from past experience the writer has never been a great admirer of Paderewski's art. Personally he had a great deal of respect for him because he is a highly educated man and conversant with practically every subject likely to arise during a conversation; although he still fosters that old habit

of the old school of artists to hold himself aloof and inaccessible even to those who have extended to him, the greatest courtesies.

But our article deals with Paderewski, the artist, not the man. And so we shall show why we never considered him as the greatest pianist in the world. We are saying the following things not because of malice or spite. We have no grievance at all. If anyone is so enamored with Paderewski's art as to regard an expression of frankness and honesty of conviction in any way offend-

Prominent Musicians and Representatives from the Musical Association of San Francisco, the Chamber of Commerce and the Musicians' Union Express Gratification Over Re-Engagement of Distinguished Conductor—Secretary Manager A. W. Widenham Shows Financial Growth of Orchestra

BY ALFRED METZGER

The membership of the Musicians' Club of San Francisco was well represented on Saturday evening, March 10th, when a dinner was given in honor of Alfred Hertz whose re-engagement for two years as conductor of the San Francisco Symphony Orchestra was the keynote of the affair. As is always the case at events of this nature the principal feature of the evening's proceedings was a series of addresses made by prominent members and invited guests. Possibly the address of greatest interest to the musical public was that of A. W. Widen-

ham, the baton. Notwithstanding this astounding increase of financial support and patronage the deficits do not only fail to decrease, but actually increase, which is due to the increased expense which in turn is represented in regular annual increase of the minimum salary paid by the Association. According to Mr. Widenham's statement, for instance, the increase demanded by the Musicians' Union for next season, although it amounts to only \$5 per annum individually, will cost the Association an additional \$40,000 or more next season than it did last, increasing the total expense account from some \$185,000 to over \$225,000.

Mr. Widenham thinks that the public of the Bay cities, specially the business interests as identified with the Chamber of Commerce, do not contribute sufficiently toward the guarantee fund. Although the total number of guarantors include 1045 people, the total amount guaranteed by these is only \$110,000, which averages a fraction less than \$100 a person. Mr. Widenham thinks that this average should be larger, and the writer agrees to a certain extent, at least until San Francisco can boast of a concert hall seating 2,500 people and thus increase at the same time the box office receipts at times when the house can be sold out. But the most interesting facts that can be gathered from Mr. Widenham's figures are represented in the personal success achieved by Mr. Hertz, thanks to whose efforts it has been possible to increase the guarantee fund from some \$28,000 at the end of Hadley's term to \$110,000 at the end of this season. This is actually a growth of over four times the original amount.

The ticket sales and subscriptions have increased since Mr. Hertz's regime from some \$24,000 to more than \$50,000, in other words more than three times the original amount. It is therefore only logical to conclude that the attendance has increased from three to four times also. Mr. Widenham said that there were 17,000 people sufficiently interested in the symphony season to leave their names and addresses for forwarding of information regarding programs, tickets, etc. This means that about 35,000 different people attend the symphony concerts during the season, and also proves how closely we guessed, for we said that 60,000 people attended during a season of which about 30,000 were different people.

It will be seen that the most difficult problem that confronts the Musical Association of San Francisco is the constantly greater demands of the personnel of the orchestra through the medium of the Musicians' Union, in the way of annual raises of the minimum salary. Whenever such minimum salary is raised THE MUSICIANS RECEIVING MORE THAN THE UNION SCALE RAISE THEIR SALARIES PROPORTIONATELY THUS NECESSITATING LARGE INCREASES for which no provisions have been previously made. We shall deal with this problem of the Musicians' Union and the symphony concerts on our editorial page this week.

Mr. Neustadt of the Chamber of Commerce told the club something of the efforts of that organization toward the up-building of San Francisco which naturally includes the symphony concert. He paid a high compliment to Mr. Hertz' (Continued on Page 6, Col. 3)



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give, we advise him or her not to read what we have to say and thus save themselves a great deal of annoyance and us their personal resentment. But we feel that we owe something to other great pianists—specially to Josef Hofmann—who had been here only a few days previously and had given us an exhibition of pianistic art that is well worthy of the highest praise and admiration. Hofmann, too, packed a large

(Continued on Page 11, Col. 1)

ham, secretary-manager of the Musical Association of San Francisco, who also represented John D. McKee, the president, who was unable to attend on account of an important previous engagement.

Mr. Widenham showed in most impressive terms how the guarantee, the attendance, the ticket sale, the number of subscribers and the number of concerts had trebled and in some instances quadrupled since Mr. Hertz took first



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MUSICIANS' UNION AND SYMPHONY

Every time the Pacific Coast Musical Review has endeavored to discuss problems between the musicians' union and the public it has become the victim of scurrilous attacks in the union publication. Employing a system of misrepresentation, misreading of facts and impugning of motives those writing the articles gave the impression that only the musicians' union can possibly be right and everyone else is always wrong. Just because we do not agree with certain principles and rules of the musicians' union we are supposed to gain the ill will and enmity of the organization, no matter how friendly and helpful our object may be. We are so frequently told not to interfere with the inside affairs of the union it never seems to occur to the union officials that the union frequently mixes itself into the private affairs of people not at all associated with it, as for instance when it keeps track of amateur musicians who do not make their living from music.

However, even though we again should arouse the wrath of our good friend Albert A. Greenbaum (whom, by the way we like personally very much, and whom we regard one of the staunchest friends and defenders of the union cause) we must take issue with one or two items that are connected with this symphony situation. No man in his senses and just in his judgment would deny a competent musician adequate remuneration for his services. A large percentage of the members of the San Francisco Symphony Orchestra receive more than the union scale of payment calls for. It must also be taken into consideration that the members of the symphony orchestra only work twenty-four weeks of the year. Therefore, if judged by a year's employment, a musician who receives \$50 a week minimum wage actually receives only \$25 or less when compared with a year's work.

On the other hand we can not agree with the sentiment that places a symphony musician on a par with a laborer. And we maintain this not because we consider a musician superior to a laborer in the social scale, far from it; but because the work which the musician supplies is entirely at variance with the work a laborer supplies. With the former it is not a question of hours or days, but a question as to the service such musician renders from an artistic standpoint. The other day the question came up as to the conductor's salary, and we said that a conductor is not paid according to the work he furnishes, but according to the service he renders the community. If a conductor is able to attract the sum of \$200,000 to the box office, his salary should be higher than the conductor who

only attracts \$50,000 to the box office. Indeed without the conductor—Mr. Hertz, for instance—no symphony concerts could be given at all.

One of the members of the symphony orchestra immediately reminded us that without the orchestra no concerts could be given either. That is also true; but it is far easier to engage an orchestra of able musicians efficient enough to follow the suggestions of a conductor, than it is to secure a conductor who can crowd the houses like Mr. Hertz does. While no symphony concerts can be given without an orchestra, the same orchestra can not exist unless a conductor, like Mr. Hertz, can secure enough guarantees and be instrumental in selling enough tickets and subscriptions to take in an amount large enough to pay the musicians. During Mr. Hertz' regime the minimum wages of the musicians were constantly raised. While during the regime of Mr. Hadley the musicians only received something like \$25 a week. The minimum salary next season will be \$55.

According to Mr. Widenham's announcement the salaries for next season will increase the cost of the orchestra alone \$40,000. This is twice as much as the director's salary. There is another angle to this question. It is not fair to say that one individual part of the orchestra should be compared with the director. It is easy enough to get along with one musician less, and it is still easier to replace such musician without marked effect on the organization. But you can not get along without the conductor, and it is most difficult to secure another conductor at the same salary and just as efficient. While no symphony concerts can be given without a conductor, nor without an orchestra, the musicians today would not receive even the salary they receive now during twenty-four weeks of the year were it not for Mr. Hertz. No other available conductor would have succeeded in increasing the financial backing to the extent Mr. Hertz did and consequently there would either be no raise of salary or no symphony concerts, had it not been for Mr. Hertz. And this constant ability of the musicians to raise their salaries and actually get such raise is due to the fact that the members of the Musical Association want these symphony concerts continued under Mr. Hertz' direction and are willing to contribute the necessary additional amounts. But the union musicians may be sure that such action does not increase their popularity among the musical people of this city. Of course, they very likely are more anxious to secure increase of salaries than increase of popularity.

Even though Mr. Hertz were willing to curtail his salary for the benefit of the members of the orchestra, such reduction could never be sufficient to amount to anything for the individual musician. When a five dollar increase of the minimum wage amounts to a total of \$40,000 a season, then a \$20,000 increase would only justify a \$2.50 increase in the minimum salary. Surely no musician would want Mr. Hertz to cut \$20,000 from his salary. A reduction of only \$5,000 from the conductor's salary would amount to about a 50 cents addition to the minimum wage. So you see how ridiculous the argument is that insinuates that because the conductor receives a large salary, and no concerts could be given without the conductor, that the individual musicians should also receive a very large salary, for without the orchestra no symphony concerts could be given.

Another statement made by Mr. Greenbaum in his able address before the Musicians' Club was that a boy seventeen years of age can earn \$135 a week by playing jazz and he takes off his hat to him, because he can do so. Now, we consider this very condition that allows an inexperienced musician to earn so much money without previous service and practical education a very great detriment to the musical education of the young American musician. For the young musician will argue: If I can earn \$135 a week by playing jazz, why should I play symphony or other good music when I can then only earn \$50 a week. It sets a premium on bad music and actually puts obstacles in the way of securing a thorough

musical education. Jazz in music—as it is played by certain tricksters of the profession—is in relation to music, exactly what the indecent moving picture is in relation to the photoplay art.

There are many people who would prefer to see an indecent picture to an educational or artistic picture. To cater to this minority would bring a certain amount of money into the box office. It is exactly the same with jazz. There are certain people who like jazz—indecent music. But that is no reason why the taste of the "low-brow" should be encouraged and the taste of the refined person should be ignored. Inasmuch as indecent music can not be illustrated in the same manner as indecent pictures, it will never be possible to arouse public opinion to the extent as it can be aroused in the case of pictures. Nevertheless the music is indecent and ought to be stopped. Jazz, when legitimately interpreted, is only suited to dancing. It never was nor never will be intended for concert programs. The only excuse anyone can possibly have to play jazz is to put money into the pockets of some musicians who happen to be gifted with a knack of "faking" or to publishers who want to sell "punk" music which somebody with a knack for "stealing" has written down for them.

In conclusion let us show you how much better good popular music is from every standpoint than jazz. There was a time when the popular song was in vogue. It is true not all of that music was good, but it was better than jazz—it simply couldn't be any worse. A popular song or instrumental piece would impress the public. Then everybody who had a piano or a voice would buy such piece of music and play or sing it, until the whole town played, sung or whistled it. THIS WAS A LEGITIMATE ADVERTISING FOR THE THEATRE WHERE SUCH COMPOSITION WAS INTRODUCED. It furthermore proved a splendid business for the sheet music departments of the music houses and for the publishers. But if you try to play, sing, or whistle a jazz number as it is played by a jazz orchestra you will have a heluva time. Consequently there IS NO ADVERTISING VALUE WHATEVER TO A JAZZ COMPOSITION.

Now let us see as regards the drawing powers. As already stated people essentially attend photoplay theatres because they want to see a good picture. If the picture pleases, crowds pack such theatres at every performance. If the picture displeases, the audiences will immediately drop off. If the motion picture producers or theatre owners want to have people crowd their theatres they must give them pictures that please them. And by pictures that please the public we do not mean pictures THAT THE PRODUCERS THINK PLEASE THE PUBLIC, but really meritorious pictures. The easiest way to ruin the theatre business is to give the public inferior photoplay productions, somewhat on the order of the managers of theatrical productions who practically ruined their business by giving the people inferior performances at high prices. The musical part of the performance is only incidental. If it is good it will add to the performance. If it is bad it will spoil the performance. But the music, with few exceptions, has but little actual drawing power. It has only drawing power in as much as it adds to the entertainment of the audience. If a picture is not entirely first class, the musical setting can improve it. If it is first class the musical setting can either injure its artistic character or can make it better than it would be without music. BUT THE PICTURE IS THE DRAWING POWER OF THE PHOTOPLAY THEATRE. The class of music introduced in a photoplay theatre can either make it a first class or second class theatre. The California Theatre has not been considered a really first class theatre since the music has been lowered to the jazz variety, and it will take some time before its prestige is raised in the eyes of the cultured portion of the community. And by cultured portion of the community we do not mean the social set or the rich set, but the studying and intelligent element of all classes. On the other hand the Portola Theatre is now regarded as a first class theatre partly due to its better music.

GERMAN OPERA AT THE MANHATTAN

Symphonic Music and Concerts Crowd the Week—
Bruno Walter Guest With the Damrosch Forces
—Gablilowitch Plays—Other Items

BY ROSALIE HOUSMAN

NEW YORK, Feb. 18.—The long heralded German opera company, which arrived here several weeks ago and, through mismanagement nearly went on the rocks, seems to have recovered sufficiently, or at any rate temporarily tided over its difficulties, as it opened its short season here most auspiciously last Monday evening, February 12th, with a good performance of Die Meistersinger, long absent from the Metropolitan repertoire. They followed with good routine performances of Tannhauser, Rheingold (they are giving the cycle), Tristan, the Dutchman and also Die Fledermaus. Owing to so many other interests I have not as yet been able to go myself, but anticipate that pleasure this week, and will then be more detailed. Among the artists are such well known names as Ullrich, Eva Van der Osten, Ottile Metzger and Leo Bloch, composer-conductor. It is evident, however, that New York wants its Wagner and the call is gradually being answered on Broadway. It is already rumored that Jeritta will do Eva next season with Bender as Sachs. The lack of a good tenor is noticeable, but that can be remedied.

On Sunday afternoon, Feb. 11th, at the Town Hall, Miss Elena Gerhardt sang her season's farewell, with an entire program of Hugo Wolf songs. Rancheisen, who plays for the German singers of the opera, was a splendid support, and one was grateful to Miss Gerhardt for the privilege of hearing many songs, seldom given, as well as for her delightful charm in interpreting those she did for us. Her voice is an ideal medium, and her art, simplicity, the greatness of her musical feeling, all combine to give us the composer's idealized intentions.

Thibaud has been Mengelberg's soloist the past week at the various concerts giving the Lalo Symphonic Espagnole and playing it most ravishingly. His tonal purity, the fineness of his style are nobility itself and the whole is aristocratic art of great beauty. At the Tuesday night concert at the Metropolitan Mengelberg paid honor to two great Americans, in acknowledging Lincoln's birthday with Ruler's Gettysburg. The Requiem, well worthy of its famous inspiration. The music has been done frequently by the Philharmonic, but this was my first hearing of it, and as it is to be repeated I am looking forward to another hearing. It is impressive, strongly felt and beautifully written, and it sounds as the composer intended. Mr. Goldmark acknowledged the applause first from the lobby, and later from the stage, and the audience was very enthusiastic throughout the concert.

Mabel Garrison is back. That tells a tale in itself, and that tale is a series of story of beauty, personal charm, delightful singing and an unbacked program. Mr. Si-monn, her husband, accompanied her as always, which brought about a unity, so seldom heard on the concert stage. The Moussorgsky nursery songs have never been more tellingly portrayed with perfect diction, and a winsome expressiveness and understanding. A Prayer of Mr. Si-monn's was loudly applauded, but the artist refused to disturb the line by repetition. There were many encores, florid arias, songs and all, before her enthusiastic admirers would let her go. There is no doubt of her place in the affections of her countrymen, and we are proud of our own. Carnegie Hall was well filled on this afternoon, Lincoln's birthday.

The Metropolitan gave a First Time performance Wednesday evening, the 14th, in presenting Anima Allegra by a heretofore unknown Italian Franco Vittadini and Bori was the star. The locale is Spanish, hence in Bari it had an ideal interpreter. The story is simple, strangely so for an opera libretto—light, amusing, and because of the gypsies in the second act, picturesque. The new tenor, Lauri Volpi, had the leading male role, singing beautifully. He has a lovely voice of fine quality, and in the many smaller roles Miss Queena Mario, Marion Telva and Mr. Diaz and Didur shone well. It is a happy opera, and will surely please. Metodically it owes allegiance to Puccini, which should endear it to the public and the atmosphere is well handled though I doubt it is it really as Spanish as the music written so often by the French. It was well received, well staged and splendidly conducted by Moranzoni.

Among the important soloists of the week were Bachaus in a Chopin recital. Maenen, the Spanish violinist and our own dearly loved pianist Ossip Gabrilowitch, who not only gave his own recital on Saturday afternoon, the 18th at Aeolian, but who also assisted at the Beethoven Association on Monday night, the 12th. At that concert in association with Salmond and Huberman, who also gave his own recital at Carnegie the past week, they played the Beethoven Trio in C, as well as the Brahms op. 8, and it was ideal playing. Mme. Oegin, of the magic voice and personality, gave a group of Schubert and Brahms songs and many encores before the program could continue. Gabrilowitch's own program was quite classic in content and was beautiful from every angle. There was a Bach prelude and fugue, the Handel variations in E, the D major op. 10 of Beethoven, the G minor Sonata of Schumann, a group of Chopin, and one of Brahms. It went from perfection to perfection. Gabrilowitch has the unnamable art of playing the music in the spirit of the period it was written in, so one felt the air of Handel, and breathed and thrilled with Florestan in Schumann. A catalogue of adjectives does not tell sufficiently well the art and

charm of his playing, as it has been enhanced, if anything, since he became conductor of the Detroit symphony.

THE CORTOT-THIBAUD RECITALS

Musically speaking, some of the most important instrumental literature has undoubtedly been composed for the piano and violin and it is seldom that local music lovers are accorded the privilege of hearing artists of the first rank in joint interpretation of these classics. Mindful of the memorable recital two years ago, when Alfred Cortot, the distinguished French pianist, and Jacques Thibaud, the greatest of the French violinists, joined forces here and in conjunction with the Chamber Music Society, played a remarkable concert. Manager Selby C. Oppenheimer has so arranged the tours of these distinguished artists that they will again meet in San Francisco, and on the two Sunday afternoons of March the 25th and April 1st, he will present them at the Arcadia Pavilion, in mixed programs of Sonata and Solo compositions.

The program for their first appearance on March the 25th, will introduce the artists in the Sonata by Gabriel Faure. Cortot's contribution includes the D Minor Bach Toccata; Chopin's Berceuse and Etude; Weber's Invitation to the Dance and the Debussy Children's Corner Suite. Thibaud will play the Hue Fantasy; Rimsky-Korsakow's Hymn to the Sun; Weinawski's Saltarella and the Saint-Saens Introduction and Rondo Capriccioso.

At the second recital (April 1st) the Saint-Saens Sonata in D Minor will be played by the twins. Thibaud's works include Lalo's Symphonie Espagnole and other works and Cortot will play the B Flat Minor Sonata of Chopin and a group of modern pieces. Charles Hart will be at the piano for Thibaud. Tickets for both events are now selling at Sherman, Clay and Company.

THE LEVITZKI PIANO RECITAL

Mischa Levitzki gave a very beautiful piano recital at the Plaza Theatre last night. The small auditorium, sad to say, was barely half filled and I should like to have some expert psycho-analyst explain to me how the psychological mechanism of San Francisco's concert-going quota worked in this instance, inasmuch as the patronage was so meager. I can make some very obvious comments. There was the Loring Club Concert and there was Grand Opera going on at the same time. And recently we have had a great deal of piano playing of the highest order. But I think there is some more fundamental reason—something unguessed, abstruse, possibly foreboding. Have we passed the summit of piano recitalism; does the piano cease to charm; is the art on the decline; is it the fault of the recitalists themselves; could they give us something more novel and individual in material, manner, or style? These questions suggest themselves and I can't answer them. But certainly the Plaza Theatre should have been filled last evening. Levitzki is an interesting pianist. He is dazzling and all the rest of it; but the principal thing is that he is interesting. He is more



THE FLORESTAN TRIO

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than mere sound. They tell us that in Australia he drew thousands to his recitals. Why didn't San Francisco flock to hear him? I ask the question seriously. I should like to know.

I arrived after the program had begun. The strains of the A minor Fugue fell upon my ears as I entered. It was an exquisite greeting. There was a sparkling hide-and-seek play of polyphony. The fugue was absorbingly interesting and enchantingly artistic. Most of the program was musical art of sheer beauty and it was a pure joy to listen to it. Levitzki plays the piano in the literal sense of the word. It is not work for him. He is delighted with his own performance and therefore he delights his hearers. The Symphonic Etudes, the Chopin Etudes, the Staccato Etude, received notable performance at his hand. But the A flat Polonaise was sounding brass, or whatever material piano strings are made of. I don't know why it should be played these days. Perhaps forty or fifty years ago its clang and clatter were overwhelming. But we have heard it thumped out so many times by so many pianists that it is tiresome. And it is never anything more than thumping. Why not give us the E flat Minor Polonaise? It would be a rare and beautiful novelty and a welcome change.

Another number that should have had no place on the program was the pianist's Valse, Op. 2. If Levitzki was joking when he put it on the program, he should have left no doubt about it. Perhaps he thought Op. 2 was comment enough and that we should understand from that. It really does say a lot. Little Jack Horner sat in the Children's Corner when he was twelve, and composed a waltz. But now that Jack has become a man why doesn't he put away childish things!

But Levitzki is a notable pianist and his playing is a delight and an inspiration. And I blame the people of San Francisco for not crowding the auditorium where he played.

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But Mrs. Smith has been right-hand man for Mr. W. A. Clark, Jr., founder of the Philharmonic Orchestra, for seventeen years and has been a valuable factor in making that gentleman's arch-philanthropies so peculiarly effective. By which it will be seen that that modest and generous millionaire benefactor is endowed with much sagacity. And this promotion of Mrs. Smith came just at the time when Mr. Clark guaranteed the orchestra for another five years, when new contracts must be made, when the orchestra has achieved fame and fortune and calls for the best intelligence and practical efficiency to maintain it at its superior pinnacle.



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Mrs. Smith comes from Maine—a state rather noted for its shrewd common sense, its caution, its economic sagacity. She is tall, with that glint of auburn in her hair that denotes iron in the constitution. Of junoesque build, fair and clear complexion, keen eyes that see their fellow humans with calm estimate and sane judgment, she at once conveys that impression of clear-headed efficiency, which is so necessary somewhere in any connection with musicians and artistic temperament. She has a marked preference for the cheerful creed, the optimistic note, not only in daily life but in her literature. In her drama, in her business and with her family. She even likes poetry, providing it avoids the dismal note.

In May, Mrs. Smith will go East to participate in the general federation of musical clubs convention in Asheville, North Carolina, where she will represent the Los Angeles Philharmonic Orchestra, and can be trusted to rise efficiently to the occasion in the matter of discreet and informing speeches.

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MOISEWITSCH NEXT TUESDAY NIGHT

Benno Moiseiwitsch, the premier Russian pianist, whose colossal art recently fascinated over 15,000 music lovers of this city at his appearances with the San Francisco Orchestra and Chamber Music Society, will return for a single recital, his only recital appearance this season, next Tuesday night, the event taking place under Selby C. Oppenheimer's management at Scottish Rite Hall. Moiseiwitsch will play a magnificent program next Tuesday night. The schedule numbers being the following: Prelude in C major (Bach), Carillon de Cythere (Couperin), Sonata in B flat minor (Chopin), Etudes Symphoniques (Schumann), Jeux deau (Ravel), Cathedral Ensloutie (Debussy), The Sea, Karellian Dance, Bird Song (Palmgren); Isolde Liebestod (Wagner-Liszt), La Campanella (Paganini-Liszt).

Ruth Draper, who with unerring touch and consummate art sketches her characters, will make her first appearance in San Francisco at the St. Francis Ballroom next Monday afternoon as the feature attraction of the Alice Seckels' Matinee series under the management of Selby C. Oppenheimer. Much has been said and written in this country about the unusual entertainments given by this famous woman. It has been claimed that Miss Draper is several persons in one. She is an entire show in herself.

On Miss Draper's program Monday afternoon, the above character sketches will be given as well as her famous roles of the "Hello Girl" and the "Lunch Counter Waitress in a Western Restaurant." Manager Selby C. Oppenheimer, who is bringing Ruth Draper to California, has closely watched her career for the past several seasons and has been endeavoring for some time to induce this unique personality to visit the west. He predicts an enormous success for her in San Francisco.

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ALFRED HERTZ

(Continued from Page 1, Col. 4.)

splendid achievement while conducting the Metropolitan Opera House performances. He claimed that the Chamber of Commerce was not prepared to aid the symphony orchestra financially, but that it would be found that among the individual guarantors of the symphony orchestra are a number of members of the Chamber of Commerce. (Mr. Widenham said later in response to this statement that about two hundred of the guarantors belonged to the Chamber of Commerce, while Mr. Neustadt stated the organization included eight thousand members). Mr. Neustadt emphasized the fact that he was not representing the Chamber of Commerce officially, but that he felt that the Symphony Orchestra could depend upon the cordial co-operation of that body, outside of direct financial contributions. He said the Chamber of Commerce would consider any proposition to advertise the symphony orchestra, especially an advertising campaign from month to month as it were, urging everyone to lend his or her active support. Mr. Neustadt referred to the excellent work that is being done by the California Inc., a "booster" organization that is making California known throughout the country, and devoting special attention to the exploitation of San Francisco. It became evident that if the musical profession wishes to be more closely identified with the business and financial interests of the city, it will have to be better represented in the Chamber of Commerce.

Albert A. Greenbaum, secretary of the Musicians' Union, defended the position of the individual members of the symphony orchestra in the matter of increased salary. He said that in his opinion there would never be any intimacy between capital and labor, because the capitalist wanted to get as much work out of the laborer for as little money as possible, while the laborer wanted to get as much money out of the capitalist for as little labor as possible. He felt that the increased minimum wage was justified because the men had only twenty-four weeks work, and at the end of the season many of them were unable to gain employment. He frankly admitted that musicians of the union regarded themselves as laborers in so far as wages were concerned, and if he did not comply with the requests of members of the union he felt he should resign from his position. He also stated that the Union, as an organization, is not responsible for the annual raises, but that the demands came invariably from the members of the orchestra and that the union only fulfilled its obligations toward the members by securing for them that which they demand. However, Mr. Greenbaum stated that the Musicians' Union was in full sympathy with the musicians in their demands. He said that as long as the public really wants symphony concerts, and from present appearances it would seem as if it wants these concerts very badly, this same public was willing to sustain the orchestra with sufficient financial backing to pay whatever expenses are necessary. He referred to the fact that certain jazz players, seventeen years of age, earn as much as \$135 a week and that he took his hat off to them because of their ability to earn so much.

Redfern Mason spoke of the success achieved by the Symphony orchestra under Mr. Hertz' leadership and again emphasized the movement for music during the summer months. He thought the Chamber of Commerce ought to take a deeper interest in the welfare of the Musical Association and quoted as example the Chamber of Commerce of Minneapolis which actually sent its orchestra throughout the country to advertise its city. Mr. Mason said he considered the symphony orchestra a tremendous asset to the city of San Francisco. Alfred Hertz spoke in glowing terms of his appreciation of the honor bestowed upon him by the Musicians' Club and of the many tokens of personal friendship that have been offered to him. He said during the many years of his residence here he had become greatly attached to this city and that for this reason he was happy to know that he could devote two more years of his energy and life to this community. Mr. Hertz spoke in the highest terms of the support he had received from the members of his orchestra and of the affection he entertains for this body of musicians. He said that although at rehearsals much happens that may not be agreeable, and much may be said that seems

unpleasant, still all of this had to be done in order to attain the final artistic results of which he as well as the musicians have reason to feel proud. Mr. Hertz expressed his gratitude to the public and the press for the hearty support and expressed the hope that the city should have a concert hall so that symphony concerts may be given under the proper auspices and in the proper environment. President Vincent Arrillaga of the Musicians' Club asked the club to pay a standing tribute to Mr. Hertz, whereupon a whole-hearted ovation was accorded him.

Louis Jacobs, manager of the Hartman-Steindorff Co., expressed his appreciation of the symphony concerts and also of the movement to give music during the summer, and he said that the Rivoli Opera House would like to contribute its share by offering the use of the building to any musical project not conducted for purely commercial reasons. If the Symphony Orchestra wished to give summer concerts, he said, Messrs. Hartman and Steindorff would gladly give the theatre for Wednesday afternoon concerts. Mr. Jacobs added that it was the object of the Hartman-Steindorff Co. to aid the best of music only and that its sympathy toward the gradual and continued growth of musical taste in the community.

Altogether the dinner was one of the most successful and most enthusiastic in the history of the club and it is to be hoped that the succeeding dinners will bring out an equally large proportion of the membership.

ZOELLNER'S ELEVENTH TRANS-CONTINENTAL TOUR

The Zoellner Quartet is making this season their eleventh transcontinental tour. This distinguished organization, claiming a public career of eighteen years, has given many hundreds of concerts during those eleven years. In this splendid achievement they have helped to create throughout America in the small communities as well as the larger cities, a real love for chamber music. By the number of so-called local chamber music societies springing up throughout the country one can appreciate the importance and cultivation not given to musique de chambre. This season sixty concerts will be played by the Zoellners, they appearing in the following cities: Denver, Colo., Durango, Colo., Los Angeles, Santa Barbara, Santa Monica, Atascadero, Cal., Pasadena, Pomona, Cal., Great Bend, Kan., Independence, Kan., Fort Scott, Kan., El Dorado, Kan., Dodge City, Kan., Kansas City, Kan., St. Joseph, Mo., Waterloo, Iowa, Bemidji, Minn., Little Falls, Minn., Crookston, Minn., Fergus Falls, Minn., Moorhead, Minn., Jaxessville, Wis., Bowling Green, Parliault, Minn., Galesburg, Ill., Bluffton, O., Mansfield, O., Logansport, O., Fort Wayne, Ind., Fort Huron, Mich., Cadillac, Mich., San Antonio, Texas, Bisbee, Ariz., Miami, Ariz., Santa Fe, N. M., Chicago, Ill., LaSalle, Ill., Austin, Texas, Fort Smith, Ark., Jefferson City, Mo., Springfield, Mo. The Zoellners have always been a great incentive and encouragement to the little known and worthy modern composers of this country and Europe.

Doria Fernanda, the exceptionally intelligent and artistic young contralto, has been signed up by the Chicago Opera Association and announces a recital in New York for March 20 at Aeolian Hall. Miss Fernanda is one of those gifted and ambitious artists who are a credit to the State wherein they were born. Ever since her departure Miss Fernanda has forged ahead rapidly and has gained distinct and important artistic triumphs. Miss Fernanda is one of those gifted and Elizabeth Simpson. She will sing in twenty operas during the ensuing season. It will be remembered that she sang here with the San Carlo Opera Co. three seasons ago, with the Scotti Opera Co. two seasons ago and with Merola at Palo Alto last season.

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SYMPHONY TO GIVE ALL-WAGNER PROGRAM

An all Wagner programme is to be presented at the next Friday and Sunday afternoons in the Curran Theatre by the San Francisco Symphony Orchestra under the leadership of Alfred Hertz. A programme of this character is something which music lovers always eagerly look forward to, and advance reservations indicate that a capacity audience will be in attendance at tomorrow's concert. Prior to his coming to San Francisco, Hertz occupied the position of conductor of Wagnerian Opera at the Metropolitan Opera House in New York for more than thirteen years, acquiring the reputation of being one of the world's greatest interpreters of the great German master's works. Therefore, a Wagner programme under his direction is always looked upon by symphony patrons as a rare treat.

A generous programme has been arranged for this event, which is the last concert in the Popular Series, including the favorite Prelude and Love Death from "Tristan and Isolde," the "Rienzi" Overture and the Ride of the Valkyries. Other works announced are the Prelude to "Parsifal," the Bachanale from "Tannhauser," "Dreams," the Finale and Entrance of the Gods into Walhalla from "The Rheingold" and the Good Friday Spell from "Parsifal."

The pair of regular symphony concerts to be given next Friday and Sunday afternoons in the Curran will mark the end of the symphony season. To fittingly bring a most successful season to a close, conductor Hertz has announced a splendid programme, the principal feature being the Brahms Third Symphony in F Major. The other works programmed are Debussy's prelude to "The Afternoon of a Faun" and the powerful Strauss tone poem, "Death and Transfiguration."

DOROTHY JARDON AT LOEW'S WARFIELD

Grand Opera will take its place on a motion picture theatre program for the first time with a real prima donna, when Dorothy Jardon, noted diva of the Chicago Grand Opera Company, commences a limited engagement at Loew's Warfield Theatre, Saturday, March 17. Musicians of San Francisco have been particularly gratified at the policy adopted by that theatre some months ago with the engagement of George Lipschultz as conductor, and the assembling of a large body of men who have ever since constituted the Warfield Music Masters, as the orchestra is known. Real, musicianly music has been the order there, as contrasted with the modern tendency toward the inharmonious "jazz."

Miss Jardon, whose success in the role has earned for her the name of "The American 'Carmen,'" will sing



DOROTHY JARDON
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Soprano, Who Will Be a Star Attraction
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Beginning Today (Saturday)

the two famous arias from that opera during the first week of her engagement at Loew's Warfield Theatre. As a lighter number she will sing "Love Sends a Little Gift of Roses," a new song which has been meeting with a great deal of success this season.

Marcus Loew, owner of the Warfield and the State in Los Angeles, is said to have risked \$50,000 on this operatic venture, by which Miss Jardon has been brought to the Pacific Coast to sing these two engagements in his theatres. To quote Mr. Loew: "I know that my patrons are lovers of good music. Grand Opera has always represented the pinnacle of musical and dramatic attainment. The time is now ripe for Grand Opera in the motion picture theatre, which has elevated its plane of entertainment and built its auditoriums so that they are worthy of Grand Opera."

THE FLONZALEY QUARTET

Manager Selby C. Oppenheimer will present the Flonzaley Quartet in a single recital this season which will take place at the Scottish Rite Auditorium on Sunday afternoon, April 15th. When the Flonzaley Quartet first came to this country in 1904, the appreciation of chamber music was in its infancy. It was left to a chosen few of the musical aristocracy to make up the rather small audiences which enjoyed this form of art. The season 1922-23 marks the nineteenth season of the existence of the Quartet. The personnel has remained unchanged, with the exception of Louis Bailly, who joined the organization in 1917. Mr. Bailly had won an enviable name in Europe as a viola player of distinction, and his addition to the Quartet was a happy choice.

MANY ATTRACTIONS CROWD MUSIC SEASON

Grand Opera, Symphony Concerts, Events by Visiting Artists and Several Important Local Events Keep Everyone Very Busy

BY ALFRED METZGER

During the last two or three weeks the musical season has certainly adopted a very active character, and, notwithstanding the importance of many of the events, it becomes necessary to refer to all of them in one extended article, if we wish to include them all in one issue of this paper. Unlike the big Eastern music journals the Western papers do not receive that wholehearted support from artists that would enable them to issue sufficiently large editions to devote extended space to all important musical events, and so we shall do our best to recast to the numerous concerts that have taken place recently in a brief manner as possible without ignoring any vital points.

The Opera Season—Instead of the two weeks' season of grand opera, as originally announced, the San Carlo Grand Opera Company extended its engagement for another week. The attendance was not as big as the tremendous support this organization received in Los Angeles would have justified. It is evident that there was something amiss, which for the present is impossible to discover that did not interest the public of San Francisco to the extent in which the Los Angeles public was interested. We have already mentioned all the artists in detail, so there is no necessity in again referring to them, except to add that they continued to gain favor in accordance with their artistic accomplishments. During the third week beginning Sunday evening the following operas were presented: La Boheme, Mue. Butterfly, La Forza del Destino, Love Ales of Hoffman, Lohengrin, Cavalleria Rusticana and Pasquell, Otello and Trovatore. A glance at this repertoire might solve at least part of the reason why the San Francisco opera loving public has not flocked to the Curran Theatre as many had expected they would on account of the scarcity of grand opera productions this season. However, we do not believe that those in charge of the enterprise had reason to actually complain of the support they received in this city.

Eleventh Pair of Symphony Concerts—The enthusiasm of the musical public in regard to the symphony concerts under the direction of Alfred Hertz does not grow less, even though the season is practically coming to a close. Indeed one of the greatest demonstrations we have witnessed during the course of this season was displayed at this eleventh pair of symphony concerts at the Curran Theatre on Friday and Sunday afternoon, March 9th and 11th, when Tschakowsky's Fourth Symphony in F minor was the feature of the program. There remains nothing new to be added to that which we have already stated about this symphony and the manner in which Mr. Hertz conducts it. Suffice it to say that the scherzo aroused such expressions of approval that both conductor and orchestra received an ovation. On Sunday afternoon we counted six recalls for Mr. Hertz after the conclusion of the symphony. Of course the Prelude to Wagner's Parsifal was again given that depth of expression and that intensity of religious fervor which Mr. Hertz understands so well how to obtain from his orchestra, while Liszt's symphonic poem Tasso closed the program with dramatic emphasis. It was a great program most impressively interpreted.

Florence Easton's Concert—Before a large and very musical audience Florence Easton, the distinguished American prima donna soprano, one of the leading operatic artists of the day, sang an extensive and varied program of representative compositions at the Colonial ballroom of the St. Francis Hotel on Monday afternoon, February 26. The event was one of the series representing Alice Seckels' Matinee Musicals. Miss Easton had ample opportunity to display her art in its various phases. Her voice exhibited that clear, well carrying and flexible quality which we have had several occasions to admire in opera and her mode of delivery proved that the artist, in addition to being versed in opera lore, is also thoroughly proficient in the dissemination of song literature. The program certainly included practically every branch of vocal art and gave adequate attention to both the dramatic and lyric form of song—to both the old and new school of song literature. Miss Easton brought to her task every ounce of her artistic intelligence. Indeed in certain respects that intelligence sometimes overshadowed the emotional intensity. She displayed ample sense of humor and pathos when required. Her enunciation was exact and plain, while her phrasing proved the deep study she had devoted to the preparation of these programs. We were specially pleased with the German songs which she interpreted with discrimination and understanding. Beyond a doubt Miss Easton is a distinguished vocal artist who is deserving of the cordial and universal support of our musical public.

Tamaki Miura Concert—Tamaki Miura, the delightful Japanese prima donna soprano, whose Mue. Butterfly has been such a great attraction of the San Carlo Grand Opera Company, gave a song recital at the Colonial ballroom of the St. Francis Hotel on Sunday afternoon, March 11th, during which she sang French, German, Italian and Japanese songs. Mme. Miura's voice retained its flexibility and warmth in the concert room the same as it did in her operatic work. However, her ideas of interpretation regarding the various classics and other occidental song literature does not coincide with the impressions we receive from the world's authoritative vocal artists. On the other hand her interpretations of Japanese songs naturally place her into a special advantage as a Japanese artist. Her artistic impressions, accompanying her vocal interpretations, were evidently in place. No doubt there is much of interest in Mme. Miura's vocal art. However, it seems to assert itself most effectively in her interpretation of Mme. Butterfly.

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Young People's Symphony Concert—The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the first of two concerts for children at the Civic Auditorium on Monday afternoon, March 12th. Several thousand school children assembled and judging from their applause they certainly enjoyed listening to: Overture to the Merry Wives of Windsor (Nicola), Concerto for Piano and Orchestra in G minor (Saint-Saens), Prelude (Jarnetfeld) Serenade (Fierce), Nocturne F sharp major and Etude G flat major (Chopin), Levitzky, and Introduction to Act III, Lohengrin (Wagner).

Sarah Kreindler's Violin Recital—Sarah Kreindler, a twelve-year-old violinist, pupil of Sigmund Anker, gave a violin recital at Scottish Rite Hall on Friday evening, March 9th, before a large audience. The program included Sonata in C minor (Grieg), Concerto in E minor (Mendelssohn) and a group of short compositions by Achorn-Zimbalist, Rimsky-Korsakov-Kreisler and Schubert-Wilhelm. The first named works are an exceptional difficult test for a youthful artist, and although it is possible to play the notes of such works one can only say that the memory necessary to play these compositions by heart in a manner as accurate as Sarah Kreindler does certainly proves the existence of exceptional talent. In addition to this the young artist possesses a tone of exceptional volume and mellowness and her phrasing denotes beyond doubt expression far beyond her years. We feel certainly justified to predict a brilliant future for this young violinist, if she continues to advance intellectually in the same ratio as she has done so far. She certainly has the adaptability, the genius, the intelligence and the natural instinct.

This young prodigy was assisted by Mme. Stela Jelica who sang two groups of songs with a beautiful lyric soprano voice that is being used with discrimination and artistic judgment. Mme. Jelica is beyond question one of the most successful and most gifted of the young artists who have made a name for themselves in California and she should be given ample opportunity to give pleasure to those fond of wide-souled singing. Resident artists like Mme. Jelica must be encouraged if California wishes to really become a musical community.

THE IDOL'S EYE SCORES AT RIVOLI

With the presentation of The Idol's Eye, Victor Herbert's humorous and tuneful comic opera, the Hartman-Steindorff Company have resumed their policy of reviving the old Rivoli Opera House successes which combined humor with singing tunes. Ferris Hartman has perhaps never achieved a greater triumph than he did in this leading comedy role in The Idol's Eye, and anyone who has ever witnessed Mr. Hartman's previous triumphs in this part will find that he is exactly as sprightly and original today as he always was. His songs that have the proper tang of the comic opera atmosphere "listen" as well today as they did during the many weeks when The Idol's Eye continued to make a record for continuous performances of comic operas at the Rivoli. There is a certain snapiness and effervescence to Hartman's comedy work that never fails to arouse admiration and create enjoyment.

"Muggins" Davies, the new sousrette, is being received with enthusiasm. She certainly looks charming and acts with vivaciousness and dash. She invests her role with that chic which has made her famous in vaudeville and she proves that she has not forgotten her successful experience in comic opera, for she maintains her portrayal of the role with fidelity and convincing power. George Kunkel assumes the second comedy role of "Hootman" McSnuffy with as good grace as he can, considering his size and gets many a laugh. Dixie Blair exhibited an unusually resonant voice of fine depth in her song of the Priestess, Lillian Glaser as usual sings the various arias with clear, ringing voice and excellent diction. John Van also adds to the musical part of the performance, while Robert Carlson, with his ringing bass voice sings an interpolation.

This reminds us that there are altogether too many interpolations in this performance of The Idol's Eye. Surely Victor Herbert's music is good enough to sing even at this late date. There are so many interpolations that we finally stopped counting them. Some of the most beautiful arias seem omitted to the musical part of the performance, while Robert Carlson, with his ringing bass voice sings an interpolation.

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PROGRAM

Weber - - - - - Overture Oberon
Wagner - - - - - Waldwehen (Forest Murmurs) from Siegfried
Dukas - - - - - The Sorcerer's Apprentice
Aria—Gemma Caseretto
Wagner - - - - - Introduction to Act III, Tristan and Isolde
Mancini - - - - - Invocation from Les Erianyes
Aria—Gemma Caseretto
Wagner - - - - - Overture Tannhauser

iste. She is a skilled pianiste, as was shown in her three solo numbers: First movement from Ludwig Schytte's Sonata, Opus 53, Chopin's Impromptu, Opus 51, and Etude in G flat (H. Tachlusk). The pianiste was at her best with Chopin. One of the features of Mme. Lazzari's program was a composition dedicated to her, The Crucible, by MacFadyen.

M. ALEXANDER.

Alfred Cortot and Jacques Thibaud are fine representatives of modern French genius which Manager Behymer will present in program at the Philharmonic. Cortot is recognized as a pianist of unusual fire and imagination and was heard in this city before, as soloist with the Paris Symphony Orchestra. His program for Tuesday evening, March 20th, gives a variety of numbers, entirely different from previous performances. Included are the Bach Toccata and Fugue, the Cortot arrangement of Schubert's Litany, Weber's Invitation to the Dance, the Chopin Sonata in B flat minor, Debussy's Children's Corner, Etude en forme de Valse and Bourée (Saint-Saens), Albeniz's Triana and Liszt's Second Rhapsody. Thibaud, the French violinist. On Saturday afternoon, March 24th, offers a delightful program, playing a number of seldom heard selections. Among them are: The Veracini-Salmon Sonata in E minor, Fantasia in C major (George Hue), and four shorter pieces, Hymn to the Sun, by Rimsky Korsakov; Spanish Dance (Granados-Thibaud), Saltarella (Wieniawski-Thibaud), Introduction and Rondo Capriccioso (Saint-Saens), and the Mendelssohn E minor Concerto.

Estelle Heartt Dreyfus, a contralto who has worked on behalf of American composers for years, will be soloist for the Sunday afternoon concert at the Philharmonic Auditorium, March 18th. It will be an American program, some of the composers themselves



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directing the orchestra. Among the compositions presented will be Israel, by Edgar Sillman Kelley. The Alps by Fannie Dillon, Falling Leaves by Rupert Hughes. Orchestration of the songs has been accomplished by William Edson Strobridge, assistant manager of the orchestra. Gertrude Ross has harmonized Carmela from early California folk song and Allard de Rider has arranged its instrumentation. Three composers will direct their creations: Arthur Farwell will conduct a symphonic poem, Henry Schonfeldt wields the baton for his Characteristic Suite, and Joseph Carl Eriel will conduct for his Egyptian Sketches (last summer) at the New York stadium concerts (this summer). The Muezzin and The Gwawasee. Other numbers, presented by Rothwell are Leo Sowerby's Comes Autumn Time, Before the Dawn by Howard

Hansen, Thunderbird by Charles Wakefield Cadman, and Victor Herbert's Irish Rhapsody.

John Smallman, in order to fill the requests from out-of-town and local teachers has announced plans for a special class in voice, scheduled from June 15th to August 1st. Smallman is a concert baritone of note, and his course in repertoire with Frank La Forge of New York last summer has made his instruction doubly valuable. Starting in May, a series of four pupils' recitals, at intervals of three weeks, will be given in the John Smallman studios. Appearing in the first recital will be Eleanor Brayan, contralto and Lonis Yackel; at the second, Mary Alice Whipple, soprano, and George Gramlick, tenor; for the third, Mrs. A. H. Badenoch, soprano, and Robert Mayo, baritone; and at the last Erna DeMott, soprano and Mildred Messer, contralto.

E. B. de Groot was appointed first vice-president of Music Week executive committee at a meeting held March 9th. He fills the office of W. R. Githerson who resigned because of pressing business duties. Additional members were elected for the committee: A. C. Farquharson, secretary Southern California Music Traders Association; Perry Weidner; Rena MacDonald, associate of Impresario Behymer; George de Troost, president National Program Company; Ruth Antoinette Sabel, director Industrial Music Bureau. It was decided to eliminate the second Sunday from the Music Week program, thus a grand fiesta will mark the beginning, Saturday evening, May 19th, closing with a mammoth celebration in the Exposition Park Stadium, May 26th. Appointed as committee heads were: Mrs. J. J. Carter for the Sunday afternoon program in the Hollywood Bowl, Mrs. Grace W. Maboe for music in the churches, Arnold Wagner for music in the schools, and L. E. Behymer for the Exposition Park program. In sending invitations to community church societies, song and instrumental groups, and clubs, B. F. Pearson, chairman, requests quality, instead of quantity in the musical programs.

The De Lara Grand Opera Company, in presenting La Favorita, gives an opera not heard for several years on the Western Coast. It is very popular in New York, however, and is included in each season's repertoire of the Metropolitan Opera Company. The story, by Donizetti, is laid in Spain, of the year 1340. Dramatic incidents, rich in human appeal, are furnished with a melodic background which gives splendid opportunities to the artists of the present company. The music, by the way, was thought in the fourteenth century to be ultra-modern; it will be interesting to note it from this viewpoint when it is produced in the Gamut Theatre, March 22nd and 23rd.

The Orpheus Club, under the direction of Hugo Kriehof, presented its second concert of the season in the Trinity Auditorium, March 8th. The numbers were light, short and well adapted to a male chorus in good training. One of the most favorably received was Eavesdropping, a four-part number by F. Brueschweiler. De Coppah Moon required exacting rhythm and sense of balance, both of which this body of musicians possesses. The Brownies and the Soldiers' Chorus showed careful enunciation, and, again, perfect rhythm. Frieda Peyche was guest artist and gave a number of her musically interpreted readings.

Hulda Dietz, soprano, gave a concert at the Ebell Club, March 9th, proving herself a musician of considerable ability. She was assisted by Calmon Luboviski, violinist, and Mrs. M. Hennion Robinson, pianiste. Handel's Hymn to the Sun, the Debussy Pantoches, Carpenter's Looking Glass River, and Cadman's Call Me No More were a few of the songs well deserving the applause accorded. A group of French and German songs showed effective phrasing and careful diction.

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Calmon Luboviski played three compositions in a masterly way, also an oblation to the Sappho Ode (Brahms) which, with Hulda Dietz singing, was received with enthusiasm.

The Los Angeles Chamber Music Society announces that a second concert series is planned for next year, based on the same principles as those of its current season. The main purpose of this society is to give complete expression to chamber music, using standard classics, and modern compositions which have value from the student's viewpoint. There will be no guest artist Friday, March 16, as the Philharmonic quartet plays the entire program and Blanche Rogers Lott plays the last time in the present series. Of special interest will be the playing of the Moderato and Scherzo from H. Waldo Warner's quartet; Warner is the violinist of the London String Quartet which will give a program for the Los Angeles Chamber Music Society in April.

The Wa Wan Club staged a concert Wednesday afternoon, the 14th inst., at the Ganuit Club, with three popular artists as soloists. Maude Fenlon Bollman, soprano, and Raymond Harmon, tenor, gave a group of French, Italian and modern songs, individually, and sang the duet from Carmin. Esther Rhodes played a number of selections on the harp.

Morris Stoloff, Melba French Barr, Lorna Gregg are respectively violinist, soprano, and pianiste. They compose a trio which will appear in concert in San Bernardino on March 16th.

The Clubs of the city and environs are gathering some of the most talented musicians for their meetings and programs. Mme. Ellen Beach Yaw, prima donna soprano, sang for the Three Arts Club Sunday afternoon, the 11th inst. The Wednesday Morning Club, at the last meeting, engaged Daisy Jean, the Belgian 'cellist. And for the Big Sister League, Mr. and Mrs. Spenser Kelly appeared with Carl Joseph Briel in a program of the latter's compositions.

Charles Wakefield Cadman left Saturday for a tour which will take him through the South and Middle West. The composer-pianist is expected to return here by the middle of April.

Mrs. R. L. Genter, 'cellist, and Susan Jane Simmons, singing a group of folk songs, formed the musical program for the Mu Phi Epsilon Sorority at its meeting in Hollywood. The folk songs were given in costume and made an entertaining series.

Inez Briceno and William Berrien, her artist-pupil and noted male soprano, contributed a group of Mexican folk-songs for the International Recital in the Ebell Club Auditorium, March 8th. Each of the various regions of Mexico was represented by a different song.

The American Music Optimists have decided to make of their next program a sacred concert, with Grace Widney Mabey, program chairman of the event. Hebrew and Catholic sacred music chiefly will be presented.

Winifred Hooke appeared in piano recital at the Pasadena University Sunday afternoon, the 11th inst. Her program included Frank's Prelude, three compositions by Debussy, Scriabin's Prelude in E, Cowell's Exaltation, Gardner's London Bridge, and a Chopin waltz.

Georgia Kober, pianiste, will be heard in recital by Southern Californians during the early part of next month. Engagements are under the concert management of France Goldwater.

May MacDonald Hope and Calmon Luboviski will appear in Yuma, Arizona for a piano and violin recital, April 4th. Their program will open with the C minor Concerto of Grieg, followed by numbers which combine the classic and modern school.

At the California Theater—One of the most unique musical scores for a motion picture is heard this week at the California Theater. Carl Elinor, the musical conductor, has cleverly adapted and chosen a combination of dramatic, classic and jazzy tunes to fit the various characters of Mae Murray's Jazzmania, the feature attraction at the California. The majestic theme for Queen Ninon is Tostan's Dance of the Seven Veils; the love theme is The Only Girl, by Victor Herbert. Buddy, a typical American newspaperman is characterized by George M. Cohan's I've Got a Yankee Doodle Dandy and Donaldson's latest fox trot My Buddy. Prince Otto, a villainous, blustering, tyrant who attempts to wrest the throne from Queen Ninon is typified by L' Africaine by Meyerbeer. The concert program is opened by The Portune Teller Selection from Victor Herbert's famous light opera of the same name. Venetian Nights, Zamecnik's lovely barcarolle, the second selection, is given a particularly fine rendering by Mr. Elinor and his artistic orchestra. Carolina In The Morning, Donaldson's up-to-date, jazzy fox trot closes the concert program and makes a very fitting prelude to Jazzmania.

SACRED BENEFIT CONCERT

The Fifth Annual Palm Sunday Concert will be given in St. Ignatius Church, Fulton Street and Parker Avenue, March 25, at 3 p. m. Margaret Bruntsch, concert and oratorio soloist, and well-known all over Europe as a first-class Opera star, formerly a pupil of Bouly, of Paris, Randasger, of London, after singing in alternating roles with the great Schumann-Heink; after singing under Richard Strauss, filling Grand Opera

contracts, after years of great musical triumphs in London, Paris, Dresden, and Bayreuth, has returned to her native California, with an enthusiasm for sacred music not dimmed by honors abroad. Miss Bruntsch will be the Prima donna contralto soloist for this sacred concert. Other artists who will assist are: Grace LePage, Constance Reese, Mrs. Adele Argenti, sopranos; Regina Harper, Marguerite O'Dea, contraltos; Charles Bulotti, John Wood, James Greenwell, tenors; Emanuel Porcini, Frank Figone, Henry L. Perry, basses. A mixed choir, augmented with orchestra and harp, will render the choral numbers under the direction of Paul Steindorff, conductor, (courtesy, Rivoli Opera Co.). The following program is under the supervision of Mrs. Robert P. Grubb, organist, assisted by Mrs. Francis J. Mackin. The program will be as follows: Omnipotence (Schubert), Organ and Orchestra; Stabat Mater (Dvorak), Tenor Solo—John Wood, Grace LePage, Regina Harper, Charles Bulotti, Marguerite O'Dea, Frank Figone, chorus; Elia Mater (Dvorak), Double Quartet—Grace LePage, Regina Harper, Constance Reese, Marguerite O'Dea, Charles Bulotti, Emanuel Porcini, John Wood, Frank Figone; Ave Maria (Schubert), Margaret Bruntsch; Fac Me Vere Tecum Fiere (Dvorak), Tenor Solo—Charles Bulotti, John Wood, Emanuel Porcini, James Greenwell, Frank Figone, Henry Perry; Infamatus (Dvorak), Margaret Bruntsch; Hear My Prayer (Mendelssohn), Soprano Solo—Constance Reese, Chorus; Text: The heavens and earth are full of Thy Glory, Rev. Miss L. Moore, S. J. Adora (Gnomed), Organ—Orchestra; O Salutaris (Gnomed), Tenor Solo—Charles Bulotti; Adoro Te, O Panis Coelestis (Gregorian), St. John Berchman's Sanctuary Society; Tantum Ergo (Gregorian), Congregational Singing; Les Rameaux (Faure), Emanuel Porcini, ensemble.

SECOND CHILDREN'S SYMPHONY CONCERT

The second and last of this season's Young People's Symphony Concerts, under the direction of Jessica Cohen, will take place at the Exposition Auditorium next Wednesday afternoon, March 21, at 3:15 o'clock. The first of these events, on Monday afternoon, served to attract thousands of school children, their teachers, chaperones and other music lovers, and the music of the San Francisco Symphony Orchestra, with Alfred Hertz conducting, was listened to attentively, silently and with marked interest.

The way in which the children enjoy the classical music is really a revelation and augurs well for the musical taste of the rising generation.

At the coming concert Louis Persinger will play the first movement from Mendelssohn's E Minor Concerto for Violin and Orchestra, and the other soloist of the afternoon will be Kajetan Attl, whose harp selections will be Gounod's Spring Song and the Spanish Patrol of Tedeachi. In the Dance of the Blessed Spirits from "Orpheus," by Glink, Anthony Linden will play the flute obligato, while in Under the Lindens, from Massenet's "Alsation Scene," the cello and clarinet obligatos will be played respectively by Walter V. Ferner and H. B. Randall. The other orchestral numbers will be the Overture to "William Tell," by Rossini, Schumann's Träumerei and the lilting waltz, "The Beautiful Blue Danube," by Johann Strauss.

Reservations for the concert may be made at Sherman, Clay and Company.

CONCERT BY LORRAINE SANDS MULLIN

A delightful Evening of Song, was given in the Red Room of the Fairmont Hotel, by Lorraine Sands Mullin, artist pupil of Homer Henley, on Tuesday evening, March 6th. Mrs. Mullin has been heard frequently at Club and Social affairs, but this was the first concert where she had given the entire program.

Her voice is a lovely lyric soprano with coloratura possibilities, which she uses with charm and intelligence. Her dramatic expression is excellent and her diction to be especially commended. Doubtless further study will equalize the middle register which at times seemed a little uncertain. We predict a brilliant future for this charming young woman, and expect to hear more from her in the near future. Her program, which follows, was interesting and well balanced.

Aria—Gliese alfin il momento (Mozart), Voi lo sapete (Mascagni); Zueignung (Richard Strauss), Ständchen (Schubert); Menuet de Martini (Veckerlin), Lament Provencale (Paladilhe), Tes Yeux (Rabey); Piano, Solo—Prelude and Toccata (Lachner), Mrs. Edward E. Young; Ah, fors e lui—Sonnet libre (Verdi); Song of the Open (Frank La Forge), Allah (Chadwick), Rain (Pearl Curran), Joy (Wintter Watts).

SECOND WEEK OF THE BOSS AT ALCAZAR

The reception accorded Holbrook Blinn and his masterful support in "The Boss" at the Alcazar made it certain that the attraction would be in for a run and a second week was announced, beginning with the matinee Sunday, March 15th.

Blinn's presentation of the principal character, "Mickey" Regan, is a remarkable performance and his work has been enthusiastically applauded nightly. The role is finely written, filled with mirth provoking lines, and gives the actor a splendid opportunity of demonstrating his art. There are some strong dramatic

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scenes, and Blinn dominates them in a manner which is most pleasing to the audience.

Nana Bryant has done nothing better in her career than her work as the wife, who makes a tremendous sacrifice in marrying this same Regan. Netta Sunderland returns to the Alcazar after a long vacation to shine in a rather minor characterization. All of the other members of the company acquit themselves with distinction, and the production is one which the Alcazar may well brag about.

Blinn, himself, aided stage director Hugh Knox in supervising this play and the scenic effects show the creative talents of Dickson Morgan. In the cast are Leigh Willard, Emmett Vogan, Earl Brooks, Jerome Sheldon, F. X. O'Leary, Netta Sunderland, Ralph Kline, Charles Sellon, Brady King, Norman Feusler, Virginia Flores, Hugh Knox and George Sterling.

QUESTION COLUMN

Edited By Karl Rackle

1. What is the Clarinet Symphony?—D. W.
The E flat Symphony of Mozart. It is so called because the clarinet was used in it for the first time in a symphony, and was given special prominence; by the omission of the oboe.
2. What does the chanterelle mean?—B. A.
Chanterelle is a term applied to the first or highest string of the violin or mandolin, or any instrument of their classes. It signifies a singer and has reference to the use of the first string in playing the melody.
3. Can you tell me when and where Madame Butterfly and the Jewels of the Madonna were first produced?—E. G. S.
Madame Butterfly at Milan in 1904.
The Jewels of the Madonna at Berlin in 1911.
4. What are accessory notes?—B. L. P.
Notes one degree above or below a harmony note; the notes of a turn other than the principal note; the upper note of a trill. Accessory notes is another name for auxiliary notes.
5. Will you please suggest some songs for a tenor robusto.—E. B. A.
MacPadden: Inter Nos.
Hue: J'ai pleure en reve.
Verdi: Celeste Aida.
Leoncavallo: Canio's Song.
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PADEREWSKI OVATION

(Continued from Page 1, Col. 2)

auditorium, but enabled his admirers to hear him at prices easily within their reach without compelling the manager to raise the prices so that he himself could receive just remuneration for his services. And so since Paderewski does not read music or newspapers, and since he continues to draw houses that net him huge sums of money, he does not need to care whether we like his playing or not.

Anyone who knows anything at all about music and piano playing also knows that no artist can stay away from the concert platform for the number of years that Paderewski did and suddenly make up his mind to return and start in again where he left off as far as artistic proficiency is concerned. We shall not consider the question of age, for nowadays we know of artists and businessmen advanced in years who exhibit a vitality and fresh intelligence positively astounding and far superior to that of men or women many years their juniors. But we shall confine ourselves to the cold, artistic and positive facts.

Paderewski at no time of his career was an artist who devoted much care to accuracy and correctness of execution. Now as formerly he suddenly hesitates in the midst of a composition, modulates, improvises and does almost anything but follow the suggestions of the composer and HE GETS AWAY WITH IT. His octave playing has always been faulty and "muddy" and now it is even worse than it ever was. He has a habit of reducing the tempo of a composition some times to half its actual time dragging the notes along with tedious deliberation. This is considered by some people as being poetic and emotional.

Every artist has a certain license, and even composers have been known to admit that they prefer the ideas of the executant to their own creative art. But such differences of conception between artist and composer must rest upon intelligent and fixed artistic principles and not upon the whim of the performer. We can not see any reason to change sixty-second notes to half on whole notes without changing the entire form and purpose of a composition. And this is what Paderewski does quite frequently. When there is an exceptionally difficult passage he often leaves it out or changes it in character or speed. Indeed he does anything he wants, and the public regards it as wonderful, simply because Paderewski did it. When he played the second Liszt Rhapsodie as an encore he left out the entire cadenza and more toward the end of the work. In the midst of the Chopin Scherzo Paderewski suddenly lost his way, and by tenderly feeling around and slowly modulating and improvising he finally came upon firm ground again. Now as previously Paderewski is best in the short pieces—little Chopin waltzes, nocturnes or such. Here his knack of coloring and phrasing come him in good stead. And here he made his greatest impression last week, for it was the encores that finally brought him his greatest triumphs and that kept the people at the hall for forty-five minutes after the end of the program.

When it comes to big works like the Beethoven Sonata, the Schumann Variations and similar compositions Paderewski is not master of the situation. He has neither the power nor the virility to interpret them with that vigor which their character demands. Now we trust our readers do not think that we are trying to teach a great artist how to play the piano. Surely we could not give a concert and draw as much money as Paderewski nor play as well as he does. But there are several truly eminent piano virtuosos whom we consider far greater than Paderewski and it is as a matter of duty to tell the truth as we see it. Only at one point did we find a marked improvement in Paderewski's playing he did not amash the piano as badly as he used to, nor stamp his heels when pedalling as firmly as before, but this may be due to the fact that he is not as strong as he was.

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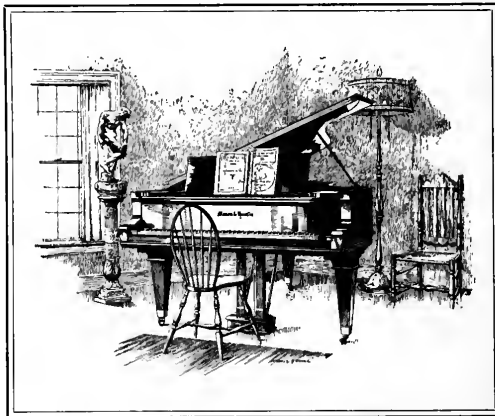
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VOL. XLIII. No. 25

SAN FRANCISCO, SATURDAY, MARCH 24, 1923.

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BY ALFRED METZGER

The first appearance of Titta Ruffo in San Francisco introduced to us an artist of the most unique accomplishments we have yet observed in a vocal artist. We have repeatedly stated in these columns that there are two distinct factors that arouse the public to enthusiasm. One of these is personality and the other artistry. The five or six thousand people that heard Titta Ruffo at the Civic Auditorium last Sunday afternoon were immediately impressed with the personality of the distinguished baritone. With him it is a question how a composition is interpreted more than what is interpreted. He combines the functions of singer, actor, humorist, emotionalist and mimic. He performs his tasks with a certain bluntness and homogeneity as well as a bland good nature that strikes directly into the hearts of his hearers. Therefore there is nothing to be surprised over that he should receive innumerable ovations and cheers from an audience which he has practically taken into his confidence.

To tell the truth we were pleasantly surprised in Mr. Ruffo's art. From a number of friends and from certain Eastern critics we were led to believe that Titta Ruffo employed his big, ringing, resonant, robust voice at full force throughout the rendition of an opera or concert number. We did not find this defect. On the contrary he was most careful to shade and color his phrases. At one moment he would propel his tones forward with all the energy he possessed, but at another time, when the emotional expression required, he would tone down and express a certain sentiment in the tenderest and most repressed manner. He has an unusual facility to emphasize humor at one time and pathos at another. He is so entirely human. We have never heard the *Largo al Factotum* from Rossini's *Barber of Seville* interpreted with such brilliant and realistic accentuation and such splendid diction as Ruffo endowed it with. And we have heard every great exponent of this role during the last twenty-five years.

Ruffo is one of the very rare artists to whom we can listen during a concert performance, watch him enact his role with exquisite histrionic power, accentuate his sentiments with the most pronounced facial expressions, and still do not feel offended in his utilizing the concert platform for operatic purposes. His personality is so compelling, his deviations from accepted proprieties and his utilization of accomplishments entirely outside of the sphere of vocal art as represented in concert, are employed with such skill and ease that they become dignified. Titta Ruffo is an artist of a type that stands by itself. We are willing to forgive in Ruffo things that we would not forgive in any other artist. We do not mean that he errs on the technical, musically, but merely that he infuses his personality so thoroughly into his musical performance that it becomes one and the same. In other words we are thoroughly convinced that if Ruffo did not act as well as sing, he could not sing at all. In this respect he is so technically and artistically perfect that he errs on the order of De Pachmann, the famous pianist.

When it comes to volume, timbre and range of his voice, we regard him as the greatest baritone we have heard. On this special occasion his voice was not entirely as clear and bell-like in the highest tones as we have heard it on the phonograph, for instance, but we feel certain this was

due to temporary huskiness rather than to any physical reason, such as deterioration of voice. No doubt when he sings again you will find his voice in the full glory of its magnificent sonority. It is a voice among baritones like Caruso's was among tenors when it is clear of all influences from climatic changes. There is one peculiarity in Ruffo's voice which most singers may consider somewhat weak, and that is his invariable use of the "open" tone, even in piano and pianissimo passages. He does not seem to "cover"

Refinement of Style, Thoroughness of Technic, Ingenuity of Interpretation and Intelligent Comprehension of the Purpose of a Composition Combine to Make This Splendid Pianist One of the Most Satisfying Exponents of Piano Literature

BY ALFRED METZGER

During the course of a music season it is frequently evidenced that several thousand people are greatly interested in music. Some concerts are attended by ten thousand people, others by five or six thousand, again others by two thousand and some by one thousand and less. The average person has just so much money to spend during a season. No one's financial resources are limitless, consequently the average concert goer will select the artists or concerts that are most popular and follow the crowd. But the student,

In the first place Moiseiwitsch's program should have interested every serious music student. Barring the Chopin Sonata which happened to be played here by almost every pianist this season, the program contained works rarely heard and very necessary to understand if a student wishes to make music a serious factor in his education. Furthermore these compositions were played with an intelligence, taste, refinement, legitimacy and accuracy that proved an actual lesson in piano interpretation of a value impossible to estimate in dollars and cents.

Take for instance Moiseiwitsch's interpretation of the Schumann Etudes Symphoniques, a work of the utmost classic seriousness, a composition that can not be heard too often in order to grasp its numerous musical possibilities. There isn't a student of the piano in San Francisco that can afford to miss an opportunity to hear this work as Moiseiwitsch interpreted it. Then there were the new things by Ravel, Debussy and Palmgren which are not as yet sufficiently familiar to the students to even get a faint idea of their object. To hear Moiseiwitsch attain the entrancing color effects, the numerous contrasts in shading, the finer shades of emotional variety represents a phase of pianistic education invaluable to one who makes piano literature a life study.

No one can blame the general public for "following the crowd" and attend the concerts of those artists who are most sensationally advertised. But the music student and the teacher and the serious lover of music must be depended upon to attend the concerts of those artists who are outside the plane of sensationalism and who depend solely upon the legitimacy of their art for public support. And a community that can not furnish adequate support for such pianists as Moiseiwitsch, Levitzki, Cortot and others falls somewhat short of the qualities that contribute to gaining for a community a reputation for higher musical culture.

Of course, it is part of human nature to want to hear those artists who are most talked about. But enough students had heard Paderewski or other great artists visiting this community sufficient times to omit attending their concerts and concentrate their forces to give universal support to artists who do not appeal to the great multitude. As a rule the artists who can not draw ten thousand people are mostly musicians that would give the real music student more pleasure than the sensationally advertised artists who depend to some extent on personal appeal rather than exclusively artistic achievements for their success. If our students would look upon concert attendance as part of their education, as a lesson as it were, a lesson that is worth fully as much as an actual hour of instruction by their teacher, they would far more rapidly gain their artistic goal than by assuming an air of indifference and superior wisdom. The reason why resident artists are not more successful in their endeavors to secure concert engagements by music clubs, is because their teachers and friends tell them they are sufficiently equipped with artistic knowledge to demand and deserve public recognition.

The question of artistic efficiency is not a matter of personal opinion. It is a matter of cold facts. Either an artist

(Continued on Page 6, Col. 3)



GRACE LEE PALEY
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his tones as most artists do. But he can do this without injuring the beauty of his voice in which respect Ruffo again is entirely unique.

As will be seen from this review Titta Ruffo is not what is understood under the term of concert singer. But when you scan his program you will find he does not claim to be a concert singer in the accepted term of the word. In other words he does not sing exclusive concert numbers, but restricts himself, with but a few exceptions, to the operatic repertoire. And here is where he shows himself to be a real artist. He does not attempt that which he feels he can not do justice to. We would strongly advise any vocal teacher and student who wishes to hear one of the most magnificent voices before the public employed in a manner truly unique and by an artist whose ver-

(Continued on Page 11, Col. 1)

the young woman or man who expects to make a career, who sooner or later intends to become an artist or teacher should not select the most popular concerts, but those events that secure for him the greatest educational value, the most amount of knowledge. It is safe to assume that there are several thousand piano students in San Francisco. Among these there should have been enough to crowd Scottish Rite Hall last Tuesday evening when Benno Moiseiwitsch gave a concert such as is rarely heard in this city. If piano students are not sufficiently interested to hear Moiseiwitsch, even though Paderewski was here a few days before, then these piano students have not received the right outlook upon musical education and are not sufficiently serious to make a success of their career. THERE CAN NOT BE ANY DOUBT ABOUT THIS TRUTH.

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Pacific Coast Musical Review

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THE MUSIC CLUBS' OPPORTUNITY

The fifth annual convention of the California Federation of Music Clubs, which will take place in Santa Ana, Cal., near Los Angeles, on Wednesday, Thursday, Friday and Saturday, April 4, 5, 6, and 7, promises to be one of the most significant and most important assemblages of music clubs ever held in this State. For the first time in the history of the State organization a president residing in Northern California will preside, and we believe Mrs. Lillian Birmingham to be inspired with sufficient enthusiasm and zeal that she will emphasize some of the most important duties that confront the music clubs of California. We attended the convention of the Federation of Music Clubs last year at the Palace Hotel of this city, and we were astounded to note the wonderful progress that had been made during the five years of Mrs. Cecil Frankel's incumbency. Prior to the first convention held in Oakland at the Oakland Hotel, which we also attended, the music clubs of California barely understood the tremendous power and influence which they exercised upon the musical life of the State. The principal object of the few clubs that then belonged to the Federation seemed to consist of an endeavor to secure as many great artists as possible at as low a price as could be secured. Outside of this purchase of attractions for their special clubs (not even their communities) most of our music clubs could not find any excuse for existing.

But at this last convention in San Francisco we were pleasantly surprised to find that the music clubs of California had discovered many more problems to solve outside of the engaging of Eastern and foreign artists. There was the public school music problem; there was the music problem of the State University; there were a number of round tables at which various teachers interchanged important opinions regarding necessary reforms or improvement in music study; there was the problem of the students who wish to begin a career; there was time devoted to the purpose of criticism and indeed there was a universal desire to improve musical conditions and the question of engaging visiting artists from resident managers did not even make its appearance which goes to show that the California Federation of Music Clubs has rigorously changed the entire attitude of the music clubs in this State toward music. The Federation has been definitely committed to the proposition that it is intended to help as much as possible in the general betterment of musical conditions throughout the commonwealth and that the engaging of visiting artists has become a secondary problem only associated with the entertainment rather than the purely educational phase of the music clubs.

Those clubs that have not yet seen fit to join the Federation are clubs that place entertainment above reformation and improvement of musical conditions in California.

As we have stated before the Pacific Coast Musical Review does not consider a music club of any great importance to the musical life of the community if it has no other interest in musical affairs but to give concerts. Although concert-giving is a great problem, especially when it applies to the recognition of resident artists. Now, at this time, when the California Federation of Music Clubs is about to open its fifth annual convention in Santa Ana, this paper regards it necessary to again outline its attitude toward the music clubs in so far as they are associated with this resident artists problem. In the first place we wish to make it clear as to which artists we include in this campaign for dignified recognition.

We mean artists who have established for themselves a reputation for efficiency and artistry, either abroad or at home, and who, through practical experience of a sufficient period to enable them to become thoroughly competent, have gained the respect and esteem of those whose judgment is beyond question. We are not including in this campaign young, ambitious artists who are just about to step into the arena of public endeavor and are seeking to gain that practical experience which the artists we include in our campaign have already conquered for themselves. These young artists can be given their chances too, and as far as we know every club in the Federation and out of it does so recognize the importance of giving young and aspiring artists their first chances to appear before a musical public. Besides this the teachers are giving their pupils frequent opportunities to appear in concerts and on programs. There are a number of fraternal organizations, moving picture theatres and choral societies that present many a chance to a young student ambitious enough to try his or her first steps in musical performance of a practical nature.

BUT NOTHING WHATEVER IS BEING DONE FOR THE RESIDENT ARTISTS. We do not consider one or two engagements a year as equivalent to adequate recognition of the resident artists. Our good friend L. E. Behymer of Los Angeles, or of California as he prefers to be designated, told us not long ago that he is giving in the neighborhood of 250 resident artists chances during the course of a concert season. He added that if he gives twenty-five artists ten engagements each during a season he is not regarded as a good manager. And if he gives 250 artists one engagement during a season he is regarded as a poor manager. Now, that all depends of what calibre these 250 artists consist. Personally we do not believe that there reside in California 250 artists worthy of even ONE engagement by a first-class club upon the conditions and under the circumstances for which we are trying to fight.

When we speak of securing engagements for resident artists of reputation and practical experiences and unquestionable ability we mean engagements based upon the same conditions and circumstances that surround the artists who visits California from the outside. We mean that our music clubs should guarantee these resident artists a sum of money sufficient to compare favorably with the money paid visiting artists and a number of concerts to compare favorably with the number guaranteed visiting artists. That they should be announced through advertisements, prospectuses, pictures, etc., in the same dignified manner as visiting artists and that they should be held in the same respect and the same esteem as visiting artists. In other words the music clubs should start an effective campaign to DESTROY THE PREJUDICES THAT EXIST NOW AGAINST RESIDENT ARTISTS AND SEE TO IT THAT, PROVIDED THEY DESERVE IT, THEY ARE REGARDED FROM THE SAME ANGLE AS VISITING ARTISTS AS LONG AS THEIR ABILITY IS THE SAME.

Now, our friends among the managers tell us that the music clubs are principally responsible for the fact that our resident artists are not thus recognized. We are assured by L. E. Behymer, Selby C. Oppenheimer, Alice Seckels, Mr. Fitzgerald, and other experienced managers who are now paying most of their attention to visiting artists, that IF THE MUSIC CLUBS WANT TO HAVE RESIDENT ARTISTS UNDER THE SAME CONDITIONS THAT PREVAIL IN REGARD TO VISITING ARTISTS THEY WILL NOT OBJECT TO FURNISH SUCH ARTISTS PROVIDED THEY CAN FIND ENOUGH OF THE REQUIRED EFFICIENCY. Now, here is a definite challenge to the music clubs and it will be interesting to see how the music clubs will respond to this challenge. Now, just to show that we understand the situation in regard to the managers we want to say that the California Federation of Music Clubs need not to interfere with present conditions in regard to engaging visiting artists. Our attitude is certainly not intended to keep any artists, either from the East or Europe, out of California: The California Federation of Music Clubs, as a member of the National Federation of Music Clubs, is in duty bound to encourage AMERICAN artists as well as resident artists and thus it would be just as injurious to the cause of the music clubs to reduce the number of American visiting artists as it would be to refuse to recognize resident artists. But this very obligation to American artists includes resident artists, for an artist is neither less American nor less efficient because he happens to live in California.

There are in the neighborhood of eighty music clubs represented in the California Federation. Careful investigation has shown us that only 25 percent of these are at present engaging artists and among these events a smaller percentage paying adequate remuneration. By adequate remuneration for resident artists such as we have in mind we mean not less than \$50 a concert and not more than \$150 according to the standing and practical experience of the artist. There remain, then, between fifty or sixty clubs that DO NOT ENGAGE ANY ARTIST FOR MONEY. Surely if our investigation has been based upon reports that may be depended upon there is a grave responsibility confronting the California Federation of Music Clubs. For these fifty or sixty clubs ALONE could solve the resident artists problem without disturbing the 25 percent already engaging artists from the outside.

There is another way out of this dilemma. There are in the neighborhood of 10,000 members of music clubs belonging to the Federation. If every member would set aside an assessment of one dollar a year, ONLY A LITTLE LESS THAN TEN CENTS A MONTH, there would be an ample fund to take care of all our resident artists sufficiently experienced and capable to justify a regular concert tour in California. We do not believe that for the first season more than twenty artists need be considered. If each artist could secure five engagements at an average of \$100 an engagement, we feel positive that the clubs would be so delighted with the surprise they receive regarding the remarkable ability of resident artists that the following season these resident artists would be included in the regular series at higher prices and that a new array of artists could be introduced by means of the assessment fund. It is very easy to say these things can't be done, but the only USEFUL WAY IN WHICH TO DO A THING IS TO DO IT, and if then it is found that it can't be done it is time enough to try something else.

Of course in order to give this experiment a fair trial ONLY ARTISTS OF UNQUESTIONABLE MERIT can be included in the list, and so the jury to be appointed (one for Los Angeles and one for San Francisco) must be absolutely independent, fearless and capable. It should be like the one that examines the contestants for the National Federation contests. In San Francisco, for instance, this jury consists of Alfred Hertz, Edward Schneider and Ada Clement. In Los

Angeles we suppose the jury is equally representative. By a jury we do not mean that resident artists should have to appear before a committee, but that an artist whose reputation is not established in any way should receive the endorsement of a jury as to his or her qualifications. For if these resident artists selected for the experiment are unsatisfactory then the entire movement will become a failure, for the music clubs will be justified to say: "If these are examples of resident artists, then the less we hear them the better we like them." It is of the utmost importance that the artists to be selected for regular engagements by the music clubs of the Federation **MUST BE IN EVERY WAY AS COMPETENT AND EXPERIENCED AS THE VISITING ARTISTS.** The movement will be a failure unless this is so.

At present the resident artists labor under a very bad handicap. A visiting artist studies two or three programs during the summer months which he or she intends to sing or play during the ensuing concert season. Then the tours through the country extend over from four to ten months, as the case may be, during which from thirty to eighty or more concerts are given. It is self evident that artists who interpret these two or three programs during a series of from thirty to eighty concerts, after studying and rehearsing them during two or three months, are bound to become proficient in their interpretation. But our resident artists, who have a chance to give only one or two concerts during a season, and must prepare one program to interpret only **ONCE**, naturally can not become as proficient in the preparation of this **ONE** concert, upon which their reputation stands or falls, than an artist who sings a series of concerts during which he can render the **SAME** program. Now, you see, how unfair our music clubs are to resident artists. **THEY DO NOT GIVE THEM OPPORTUNITIES TO BECOME PROFICIENT IN THEIR CONCERT WORK,** and thereby compel them to adopt the drudgery of teaching. If the radical change of these conditions is not worthy of a fair trial, then we do not know anything about the usefulness to which a real music club may be put.

FEATURE AT MUSIC CLUBS CONVENTION

One of the attractive features of the convention of California Federation Music Clubs, convening in Santa Ana April 4, 5, 6, and 7, will be the special exhibits of programs, Year Books and other literature of the affiliated clubs. There will also be an extensive exhibit of photographs of the clubs and productions which they have staged. The attention of the Federated Clubs is urgently called to this special exhibit feature of the convention and all will be expected to co-operate toward its success. An exhibit of compositions by California composers, in either manuscript or printed form, will likewise be one of the interesting features of the convention. All special exhibits as mentioned above should be sent at the earliest possible date to the chairman of special exhibits, Miss Marjorie Warner, 1516 Willits street, Santa Ana, California.

FRANK HEALY EXPLAINS OPERA PLANS

Assuring us that our information, which we gained from an article appearing in an evening paper week before last, was erroneous, Frank W. Healy adds that he never authorized anyone to present the facts in that particular way. However he enclosed an article, which appeared in last Saturday's evening papers and Sunday's morning papers, and in which he sets forth the following facts:

San Francisco's desire for a season of grand opera, interpreted by high-class artists will soon be gratified, according to Frank W. Healy, who has advanced the arrangements to a point where only the place and dates of presentation are to be decided.

He has effected agreement with some of the principal singers now under contract with the New York Metropolitan Opera House management, including Martinelli, tenor; Rosa Ponselle, soprano; De Luca, baritone; Mardones, basso, and Margaret D'Alvarez, the famous Peruvian contralto. None of these people have professionally appeared in San Francisco.

Martinelli has filled roles previously assigned to Caruso at the Metropolitan. Rosa Ponselle's fame as an artist has been conveyed here through phonographic reproduction of her favorite arias. New York acclaims De Luca as a baritone, combining rare vocal quality and range with splendid acting ability, and Mardones is one of the finest basses heard in America since Edouard de Reszke's day.

Edouard Sacerdote will direct rehearsals and performances. He is operatic coach and conductor to the Chicago Musical College. Mme. Melba has written: "I consider Maestro Sacerdote the finest opera coach I have found in my entire career." He will bring to San



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Francisco the nucleus of a chorus that will be strengthened with local singers, of whom a number have already been selected.

The financial success of the coming season will not be dependent upon a guarantee secured through public subscription pledged in advance, but upon the quality of the performances presented. "Knowing this city's willingness to pay reasonable prices for grand opera adequately sung, accompanied and pictorially embellished, and having compared maximum expenditure with probable receipts," he announces, "I am confident that the latter will be amply sufficient to more than cover the former. Just now I am not prepared to say how many performances we can give, as that matter will be regulated by the leaves of absence given the Metropolitan artists, but I can state that there will be few or no repetitions of any opera, and that the repertoire will be varied enough to suit all phases of operatic taste. I have the stage equipment of more than a dozen operas, and soon I will be able to tell where and when they will be presented.

Mr. and Mrs. Jabish Clement, teachers of violin and piano, at the San Francisco Conservatory of Music (Ada Clement Music School), 3435 Sacramento street, presented a number of pupils in a joint recital at the school on Saturday evening, February 24. All the pupils showed careful, intelligent training and merited the applause they received. The program was as follows: Violin and piano, Sunday Morning (Smith), Harriet and Harold Kayser; piano, Sonatina (Beethoven), Fritz Lachmund; violin, Legende (Block), Herbert Thelen;

violin duet, Rondo (Mazas) Robert Huebner and Emil Lazarewitz; piano, Drive Around the Lake (Jenkins), Harriet Kayser; violin, Serenade (Haydn), Joan Nourse; piano, Minuet (Martin), Jean Gilbert; violin, Mazurka (Moszkowski), Emil Lazarewitz; piano, Hunting Song (Martin), Berenice Chipman; violin, Fifth Air Varie (Dancila), Robert Huebner; piano, Song of the Lark (Tschakowsky), Marianna Tees; violin, Cavatina (Raff), Frances Bonner; piano, Prelude for Left Hand (Wright), Virginia Crowley; violin, Sixth Air Varie (De Beriot), Armand Lepore; piano, The Avalanche (Heller), Eileen Connolly; violin duet, Serenade (Viotti), Armand Lepore and Herbert Apfelbaum; Herbert Jaffe, accompanist.

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THE SARATOGA BLOSSOM FESTIVAL

Elaborate plans have been made for the musical programs in connection with the Saratoga Blossom Festival March 24 and 25. By special arrangements with the national organization, Community Service, Inc., of New York, the services of Alexander Stewart, its field representative for music on the Pacific Coast, have been secured to organize and have general direction of the program.

The community idea will be emphasized even more strongly than ever this year in carrying out the musical programs. A number of choral and orchestral groups of the Santa Clara Valley will participate in the programs under their own directors as well as taking part in the massed chorus and orchestral numbers under Mr. Stewart's direction.

Among the organizations and directors to take part in the programs are the chorus of 135 voices of the College of the Pacific at San Jose and the College Orchestra, under the direction of Charles M. Dennis, acting dean of the music department of that institution; the orchestra of fifty pieces of the San Jose high school, under the direction of George T. Matthews, a choral group of the students of the State Teachers' College of San Jose under the direction of Miss Ida Fisher, and the Choral Club of Mountain View, under the direction of Neil Darrah. Dr. Charles N. Richards, director of the Richards Club of San Jose; Fred F. Jeffers, director of music of the San Jose public schools, and William Edward Johnson, director of Christian church choir of San Jose, are also co-operating in the organization of the chorus for the festival.

The Blossom Festival is an annual event with a record of twenty-three consecutive years production, and is backed by a group of prominent Saratoga people of which Luther Cunningham is chairman this year and by the San Jose Chamber of Commerce.

ADDITIONAL LOS ANGELES NEWS

By Sherman Danby

Alexander Bevani has been asked by several surrounding communities to form an operatic company and give local seasons of opera. This voice coach produced Carmen in the Hollywood Bowl last summer and it is rumored that he may arrange for another such production this year. Viola Ellis, contralto pupil of Bevani, has been engaged as the artist of the San Carlo Opera Company, appearing in Aida and Trovatore. Melba French Barr and Lucille Gibbs, sopranos, are to be represented in operas during the last of April, in San Diego.

The Davis Musical College gave a faculty concert at the First Presbyterian Church a short time ago. Alice Forsythe Mosher, soprano, sang a group of Hallett Gilbert's compositions, accompanied by the composer at the piano. Dr. Ray Hastings, organist, played some of his own compositions as well as standard numbers. Sol Cohen's Quintet for Strings and Piano was a feature of the program. Cohen played the violin, with Dr. Hastings at the organ, giving Borowski's Adoration, Serenade Espanol (Chaminade-Kreisler) and Kreisler's Viennese Popular Song.

The California Federation of Music Clubs, which is to hold its convention in Santa Ana, April 1 to 7, has arranged to bring California composers into prominent place by means of an exhibit of published compositions, in both printed and manuscript form. There will be also exhibits of programs, year books, and general literature pertaining to the affiliated clubs, as well as a group of photographs of the clubs and productions staged by them. Mrs. Lillian Birmingham of San Francisco was scheduled to arrive this week for the purpose of discussing convention plans with federation officers of the southern part of the state.

The Orpheus Chorus gave its second concert of its eighteenth season in the Trinity Auditorium, March 8, under the directorship of Hugo Kirchofer. Raymond McFeeters being absent, Inez Jacobson will be accompanist at the piano. Frieda Pycke, composer-recitalist of musical settings, will be guest artist.

The Carl Bronson Singers gave a program in the Gamut Theatre on the evening of the 8th instant. Included will be instrumental and vocal numbers, and scenes from several operas. Those participating in the music are: Barney Webber, tenor, Yves Jacques Hubbel, coloratura soprano, Ruby Hayes, dramatic soprano, Mabel Berlinger, Mabel Wigdal, Clemence Apperson, and Harold Salisbury.

Yeatman Griffith, famed as voice master in the Eastern part of the country, will conduct a Master Class in Los Angeles this summer. The classes will extend over a period of six weeks, starting the first week in July.

The Woman's Lyric Club presented two features on their program recently in the Philharmonic Auditorium. Fritz Gaillard, noted violoncellist and F. Marlon Ralston, Fasadena, composer, who wrote the musical setting for Browning's "The Ben Ene" especially for the club. Solos for this latter cantata were sung by Florence Lorbeer, soprano, Louise Kohlmeier Flack, contralto, and the Lyric Club Double Quartette. Fritz Gaillard gave three "cello selections. Lucile Verrity, soprano, and Antonette Girard, mezzo-soprano, sang a duet from Lakme, as arranged by J. P. Poulin, conductor of the Society. Sol Cohen played the violin obligato from Leroy's Le Nil, and Ruth May Shaffer gave a group of four songs, with Mrs. Hennion Robinson at the piano.

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Mr. and Mrs. Sylvain Noack were hosts this week to members of the Cosi Fan Tutti Opera Company. Miss Irene Williams the soprano of the company was a house guest. On February 27th, after the concert a number of musical people and friends of the artists gathered at the Noack home to renew acquaintances. A buffet supper was served. The Three Arts Club had a reception in their honor February 25th at the club rooms.

Mr. and Mrs. Roger Knorpp entertained the members of the Mu Phi Epsilon sorority, February 17th at their new home on Gower street. A house warming dance followed by a buffet supper were the features of the evening.

Elsa Deremeaux, pianiste, accompanied Alice Gentle, the visiting opera star, who sang Massenet's Le Cid at the ceremonial exercises of the University of Southern California for Padrevewski the 22nd of February.

Gilbert Coleman Farley has opened a studio and decided to make his residence in this city. He has only recently returned from France, after making two concert tours of the world under the name of Signor Farelli. He has been identified with the musical activities of San Francisco, Kansas City and New York. Pauline French, late of the European operatic stage, is studying under Farley. She plans to give a recital in this city before returning to opera.

Music Week—The executive committee of the Los Angeles Music Week Board met recently to discuss plans for the second Music Week, to be proclaimed from May 20 to 27. W. R. Gutherson was elected chairman, and Miss G. Caldwell secretary-treasurer of the committee, which also includes Frederick G. Leonard, Mrs. J. J. Carter, Mrs. Grace Widney Mabey, Benjamin Pearson, L. E. Behymer, E. B. Tucker, E. P. DeGroot, J. A. Lewis, C. B. Raitt, Alexander Stewart.

Among the festivities suggested were programs in the Hollywood Bowl and Exposition Park stadium, including a music pageant. The Coronation of the Goddess of Music. A fiesta and parade, in which the surrounding communities will be invited to participate, found especial favor. In this all nations included among residents of Los Angeles will be represented, and prizes for the best float symbolizing the characteristics of such nations, offered. This event will necessitate as many as fifty bands, choruses, folk dancing, and costume groups. Special music services and sermons will be features of Sunday. There will be an American Music Day, on which Los Angeles composers will receive special recognition. A design, using the seal of the city, a lyre, and the words "Music for All—All for Music—Los Angeles' Second Music Week, May 20-27," was submitted.

An estimation of the cost of such an event was put at \$3000. It is proposed that the city contribute \$1000, the county \$500, and individuals \$1500. Whittier, Long Beach, Glendale, Santa Monica, Oxnard, Riverside, Santa Ana, Fullerton, and Burbank are among those surrounding towns which have announced intentions of making it a Southland Music Week, with Los Angeles as a center. Stress is laid upon the fact that this festival benefits the interest of every commercial, social and cultural interest of Los Angeles, and should be recognized by these.

Hollywood Bowl Music—As the month of July approaches plans for the symphony season at the Hollywood Bowl necessitate definite announcement soon, and there is considerable discussion concerning the prospective conductor. Alfred Hertz successfully directed last summer and it is hoped that he may reconsider his refusal for this year, in that he has decided to prolong his trip abroad and remain with the municipal concerts of San Francisco during May and June. Willy Van Hoogstraten, the Dutch maestro, is mentioned equally as often. He met with extraordinary approval as guest conductor of the Philharmonic Orchestra here in November, and has been appointed since as successor to Joseph Stransky, conductor of the New York Philharmonic Orchestra. Emil Oberhofer of Minneapolis, although he is in San Diego avowedly determined on seclusion and rest for his wife, continues to be considered as possible for the engagement. Percy Grainger is a composer-pianist and directed several of his compositions with the Philharmonic last year. With a repertoire limited, he is favorably mentioned in the case of the time of directorship being divided, such an arrangement being solution of the problem of a vacation time for Hertz, Oberhofer, or Van Hoogstraten. The local season of the Bowl concerts will be run on practically the same basis as the preceding one, beginning early in July, lasting ten weeks, with nominal prices of admission.



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MOISEWITSCH

(Continued from Page 1, Col. 4)

is competent or he is not. And by competency is meant that he or she is not only technically proficient but has gained sufficient experience in artistic interpretation to phrase a composition according to artistic, intellectual and INDIVIDUAL standards. Such individuality of taste and intellectuality can only be gained by concert attendance and by listening to a variety of distinguished artists of contrasting styles out of which the student who really possesses that spark which places him above the average or ordinary may gain that individuality which is necessary to obtain for him public respect. In no other way can a student become an artist. The teacher can lay the foundation, but the student must build upon it his own artistic edifice. If he can do this then he will never become an artist. And if he does not possess sufficient interest in music to actually feel obliged to hear great artists, and the same great artists repeatedly, then he or she does not possess those qualifications that lead to the pinnacle of success.

ARTISTIC RECITAL IN LOS GATOS

A recital of high artistic merit was given by Mrs. LeRoy V. Brant, mezzo-soprano, and LeRoy V. Brant, organist, at Los Gatos, March 20. These two artists are from the Institute of Music, San Jose. An appreciative group of music lovers had gathered to hear the evening of music, which presented a varied program. The concert opened with a rendition of the great G minor fugue by Bach which was at once intellectual and sympathetic. All through the recital one felt that in the organ numbers Mr. Brant's technique was elastic and colorful as well as precise and brilliant. The seldom heard Prelude to Vidor's First Symphony was appreciated, and the popular Suite Gothique was played as a final number in its brilliant entirety.

Mrs. Brant's vocal numbers formed an exquisite background of delicacy for the heavy organ. Particularly charming was Schumann's beautiful Ladybird and Woodman's I Am Thy Harp. Mrs. Brant's voice is a beautiful mezzo, with the warmth which the lyric often lacks, and the brilliancy seldom seen in the contralto. Miss Alice Hitchcock, also of the Institute acted as Mrs. Brant's accompanist.

Following is the program in full: The Great G Minor Fugue (Bach), Marche Nuptiale (Harris), LeRoy V. Brant; I Am Thy Harp (Woodman), Wind Song (Rogers), Spring Is a Lovable Ladye (Elliot), Mah Little Banjo (Ditchmont), Mrs. LeRoy V. Brant; Preghiera (Ravennello), Prelude to First Symphony (Widor), Mr. Brant; I Know of Two Bright Eyes (Clutsum), Banjo Song (Homer), The Fairy Pipers (Brewer), Mrs. Brant; Ave Maria (Verdi), Slumber Song (Schumann), Suite Gothique (Boellmann), Mr. Brant; Auspices American Guild of Organists, Miss Alice Hitchcock, accompanist.

EDWARD JOHNSON AROUSES ENTHUSIASM

By ALFRED METZGER

One of the greatest demonstrations of enthusiasm witnessed at any concert this season was the feature of the concert given by Edward Johnson at the Arcadia Pavilion on Friday evening, March 16. While the audience was not as large as the occasion demanded it certainly made up in demonstrativeness what it lacked in numbers. And yet in a smaller theatre or concert hall the audience would have shown up exceedingly well. Mr. Johnson possesses a voice of remarkable timbre and compass. It is also a voice of unusual volume, lending itself specially to the accentuation of decisive dramatic phrases. Mr. Johnson takes advantage of every opportunity to thrill his audience with the power of his emphases.

His enunciation, no matter in what language he may sing, is clear and comprehended, and he takes exceeding pains to make the meaning of a composition clear beyond a doubt. However, it could also be noted that he had not yet thoroughly adjusted himself to the concert platform. His delivery as well as style is altogether restricted to the operatic school. He uses a very open method of expelling his voice, and does not seem to have as yet grasped the convenience and artistry of the covered tone. It is for this reason that he rarely attains a genuine pianissimo passage and it is a pity, for in the main Mr. Johnson is one of the

most distinguished American artists ever appearing before the public. If he continues to sing with these open tones and with that heaviness of attack which he employs so uninterruptedly at present, he may yet find himself unable to attain clear, flexible and easily rounded out tones. In the meantime, however, he affords great joy to thousands of people.

E. HAROLD DANA CHOSEN BY RUFFO

E. Harold Dana, a young San Francisco baritone, the possessor of a beautiful, well-trained intelligently used baritone voice, was chosen by Titta Ruffo among five singers selected from a large number by radio audiences in the Examiner-Ruffo baritone contest, as the one possessing the best voice. This is quite a distinction for Mr. Dana and will help him in his future career. Mr. Dana is a pupil of Mackenzie Gordon who has the satisfaction to add another publicly acknowledged singer of merit to his long list of successful pupils. Mr. Dana has appeared on various occasions at local musical events, and it speaks a great deal for his good sense and judgment that this invaluable publicity has not disturbed the seriousness of his purpose, but that he continue with his studies until the time when he will make his debut as a full-fledged concert artist. Tempting offers to exploit the publicity he obtained through Ruffo's endorsement do not meet with Mr. Dana's sensible plans. Mr. Dana is an employee of Kohler & Chase, and is already very popular in this city because of his fine voice and modesty of demeanor.

PROF. MARTINEZ DIES

Prof. Sigismondo Martinez, one of the best known of California's great teachers, died at his home on Hyde street last Tuesday after a brief illness. Signor Martinez was among the most highly esteemed musicians residing in this city and was a familiar figure at many prominent musical functions both of a private and public nature. He was respected for his thorough knowledge of the art and enthusiasm and kindness created for him a host of staunch friends. Prof. Martinez never failed to lend his support to anything worthy and was ever happy to contribute his personal services whenever the occasion called for them.

Signor Martinez was a native of Naples, Italy, and came to America on a concert tour thirty-five years ago. On reaching San Francisco he, like a number of other artists, became fond of its European atmosphere which reminded him of his native city, and then and there decided to make San Francisco his home. He has been here ever since. Marquis Martinez, his widow, and a son who is in the service of the Church in Italy, survive him. The funeral took place last Thursday and was in charge of Ettore Patrizzi and Giuseppe Jollani.

LAWRENCE STRAUSS IN L. A.

When Lawrence Strauss, the distinguished California concert tenor, appeared in Los Angeles recently, the Los Angeles Times spoke in the following approving terms of that excellent artist's achievement:

Lawrence Strauss with his artistry gave a recital of songs, each number a tone picture set with jewels of diction and word purity. Of all the nineteen songs he sang, for some reason—I cannot tell why, because I am not sure I know—I liked the fourteenth century Old English song, "Lord Randal."

Mr. Strauss told me that he cut out nine of the stanzas and of the many he sang there was not one to many to show the tragedy, the tenderness for mother, the love alternating with hate for the sweetheart who had poisoned him and still other emotions all strung on the fibers of his mother's heart beats as he said, "I'm sick to my heart," and died. If ever the word silver made bright before the eyes the sheen of silver or love made alive the emotion of love it was in this song sung by Mr. Strauss. To Mr. Strauss diction does not mean to pronounce a word faultlessly—as he does. It means to bring out the spirituality of each word and he succeeds.

"By the stairway, narrow, steep,
Thou shalt climb to sleep;
From sleep to dream and sun once more,
Sleep well, sweet friend, sleep well, dream deep."

THE CHALETAN AND FADDIST IN VOICE CULTURE

By ANDREW BOGART

Many of our teachers of the vocal art have never been outside their own state. Many have studied with interior teachers in the largest cities in Europe and America.

The "Vocal Pedagogues" in America—generally speaking, have read quite extensively on the art of singing, and think they know how to teach that art. Unfortunately for the younger student, he is led to believe great and wonderful things by these chaletans and Faddists.

The Chaletan is a teacher of music who has never studied the art of singing. This teacher generally teaches piano, violin, drums, cornet, banjo, etc.—everything in music. How can this sort of teacher accomplish much, when he knows absolutely nothing about the singing voice. Yet how many good voices are ruined permanently by these teachers of music?

The Faddist is a teacher who thinks he knows everything about the human body. He should have been a doctor, not a teacher of singing. He confuses the student by explaining in a very complicated way, what one should do with his voice, eyes, tongue, glottis, breath, jaw, and twenty other things.

For one example, the teacher will say, "Drop the jaw." How in the world are you going to drop your jaw. I can see the student now, trying to drop her jaw before her mirror. Is she making any faces? It sounds big and tremendous, this dropping of the jaw. Why doesn't the teacher simply say, "Open your mouth a little wider," won't the jaw drop down naturally? But dropping the jaw seems so much more like something different and wonderful—to the student. Let the student speak the vowel Ah before the mirror, naturally, and see what happens to the jaw. Let the student now sing the same vowel, and if the vowel is pronounced properly, there will be no twisting, grimaces, or dropping of the jaw. The mouth simply opens, that's all. "Open your mouth." The jaw will take care of itself.

The old saying, "There's nothing new under the sun," surely fits the art of singing, as it does in everything else. A vocal teacher can be made in a night, and what a terrible pity. Caruso was a wonderful artist, who, like the great few, required little or no vocal technic. Caruso could have given any teacher points on interpretation. Coaching was what he needed and did. How many students went to Caruso's teacher then, and how many now, tells the story. I notice that this teacher of Caruso died in poverty recently. You might fool the public some of the time, but not always.

The teachers who come to America, as well as the American born musicians, are usually conductors of opera, or accompanists to well known artists.

These teachers of coaching, as they are better known, know the operas backward, know the cuts, phrasing, breath marks, etc., and with accompanying the great artists on their concert tours, learn to know the artist's interpretation of the whole repertoire from season to season. This knowledge of interpretation, in a way, is good for advanced singers, but not good for the young student, whose voice has not been properly placed. Yet these teachers give to the student, something far above them, and many times ruin the voice.

The majority of our concert vocalists have come from Italy. They never seem to tire. These same accompanists, after a time, seem to need a little extra money. They begin taking pupils in voice culture. The student thinks they may be influence here. She goes, and continues to go, until too late. For example, A lovely, sweet voice, of beautiful quality. She begins to study the things she never can do. The teacher thinks every one can do them. What is the result?

Hear her sing a few of the things given her after a few months study. If you are a woman, you'll go into the next room, and cry your eyes out. If a man, you feel like committing murder. This lovely voice has lost that appealing quality that made you cry when she sang. The voice is stronger, yes, but harsh, raspy, foggy, and very unmusical. It is forced, strained and practically ruined.

You'll all say, "Can this quality be restored?" I think it can to some extent, if properly handled and nursed along the most exacting and careful lines.

Each voice must be trained in its own individual way. Every singer has her limitations. There are no two voices alike, any more than there are two eyes alike. My glasses will not fit you. My songs are not suited to your style of singing. I cannot sing your songs.

The old Italian masters with whom I studied in Europe, and pupils of these great masters, have given to the world the greatest artists known in this generation. How many teachers know the real Bel Canto Italian way of singing? Surely they cannot expect to get this from a Frenchman, German, or even an American, unless he himself studied this Italian method of singing with some one who knew how.

A singing voice is a very delicate matter. If trained on the right principals in the beginning, it will improve in volume, quality and timbre.

Bad piano teaching can be corrected to some extent by good teaching. A voice once ruined, can never be restored to its original beauty. The least one knows about his voice, the better off he is. "He who pronounces his vowels right, sings right." This you cannot do, if you are constantly thinking what to do with your tongue, breath, eyes, jaw and everything else. Be natural. Learn how to control the breath. A singer doesn't care what his third rib does in taking a breath, if he takes it correctly. Don't raise your shoulders, but

breathe down deep. That's all there is to it, if you know how. If you are singing from your heart, and give yourself up to your picture, and act it as you see and feel it, your voice will take care of itself. It isn't the idea to see how big we can make the voice. It is to see how long we can keep that fresh, young, girlish quality, that counts.

If the student has a good foundation in piano or violin, she should have very little trouble in becoming a singer. Brains, temperament and voice. Voice without brains is practically useless. Composers of music without melody, become mechanical and are failures. Singers without talent and temperament, become mechanical, and sing only by imitation, and without soul. They are cold, and have no expression.

The student will learn more of her art, if she will attend all the good concerts. Here she will generally hear the things she has been studying. She will then go home and show one hundred per cent improvement.

THE FINAL POPULAR SYMPHONY CONCERT

Last Sunday afternoon the San Francisco Symphony Orchestra concluded the season's series of popular concerts. The program, the tenth in the series, was a brilliant culmination of an unprecedented season. The Curran Theatre as usual, was filled to its capacity. Anticipation of what was promised in the way of musical thrills ran high. An all-Wagner program, conducted by one of the foremost authorities of Wagner's music. Today we can scarcely comprehend the musical thinking of the audiences that first heard the music of Wagner and pronounced it ugly. It was greeted not only with indifference but with hostility. Yet Wagner had the amazing self-assurance to keep on writing music-dramas without hope of having them performed. But today the "music of the future" is the music of the present and Wagner has acquired a national appeal.

Alfred Hertz served a long time as conductor of Wagnerian Opera at the Metropolitan Opera House in New York. His knowledge of Wagner is authoritative and masterly. He knows the music not only as music, but also as drama, and his reading of the scores is as dramatic as anything short of real acting could be. And the men of the orchestra—we must praise and honor them for their excellent performance nor be ungrateful of the slavish work they go through in order to play as they do. It is a fine thing to see Mr. Hertz, when he is receiving the applause of the audience, motion his men to arise that they share in the acclamation and that the audience give them due consideration.

Comment on the performance of Sunday afternoon would be a string of superlatives. The entire program was given with the utmost finish and virtuosity, and every number was worthy of the labor and preparation bestowed on it. There was dash and bravura that I am at a loss to describe. It seemed as if some magic influence possessed the entire body of men and gave them power to do for the moment what as ordinary human beings they could not do. Such brilliancy, such spirit, such climaxes! To hear the familiar and loved numbers played as they were at this concert was exaltation. I cannot refrain from voicing my personal gratitude to Mr. Hertz for including "Dreams" on the program. What an exquisite gem it is and how his rendition of it lifted us to regions of bliss.

KARL RACKLE.

SEASON'S LAST CHAMBER MUSIC CONCERT

The final concert of the San Francisco series of the Chamber Music Society of San Francisco, for this season, will take place at Scottish Rite Hall, Tuesday evening, March 27th, at 8:15. On this occasion, the much discussed string quartet of Daniel Gregory Mason, based on Themes of the Negro Spirituals, will receive its first performance west of New York.

Daniel Gregory Mason, a native of Brookline, Mass., comes of a well-known musical family. A grandson of Lowell Mason and a nephew of Dr. Win. Mason, he was graduated from Harvard in 1895, studied music with Nevin, Goetschius and others in America and with Vincent d'Indy in France. He is a well-known and distinguished American composer and is at present the head of the musical faculty of Columbia University of New York.

The melodies used in the string quartet are taken from the following negro spirituals: "You May Join Me in the East," "Deep River," "Shine, Shine," "O Holy Lord" and "O What Do You Say, Seekers." The expression as a whole is "folkish"—frankly emotional and naive. The work has been performed frequently by the Flonsaley Quartet, has aroused much interest and is considered a step towards the attainment of an American national expression in the best fields of music.

James Hunsaker, the famous New York critic said of this work: "There is logical development in Mr. Mason's work, which has a negroid rhythmic twang, showed by a charming song theme and a vigorous working-out. To one way of thinking, it contains some stirring moments and local color. In developing, the composer reveals his resourcefulness. The writing for the strings shows familiarity with the string quartet idiom. Mr. Mason may be congratulated; a serious composition this—worth rehearsing."

The balance of the program will consist of the famous Grieg Quartet in G minor for strings and the charming serenade, Op. 25, of Beethoven for flute, violin and viola. The Chamber Music Society's concerts have enjoyed a large and enthusiastic following.

EDWARD JOHNSON IN OAKLAND

As the sixth attraction in her deservedly popular artist concerts series, Zannette W. Potter, the energetic impresario of the East Bay district, announces the appearance at the Oakland Auditorium Opera House of

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Edward Johnson, the celebrated American tenor, for Friday evening, March 30. Included in the artists who have appeared under Miss Potter's management this season are Gadski, Calve, Mischa Elman and several others. In nearly every case the beautiful opera house, which forms a part of the Municipal Auditorium of Oakland, has been crowded to hear these concerts, and it is practically certain that standing room only will be displayed when Johnson sings next week.

In addition to her artist concerts series Miss Potter has just closed a ten-concert schedule with the San Francisco Symphony Orchestra, and a series of three wonderfully successful pupils' matinees in which the same orchestra was the attraction. Oakland is to be congratulated upon the energy and courage shown by this lady, and the advance sale for her next season's series is the most satisfactory evidence that she is appreciated.

Johnson's program for this concert is as follows: (a) Se nel ben (Stradella), (b) Phillis Has Such Charming Graces (Old English), (c) Aria from Andrea Chénier (Giordano), (d) Silvestrik, Melodie Populaire De Basse Bretagne (Arr. by Ducondray), (e) Se la Vedessi-Emilian Peasant Song (Arr. by Grimandi), (f) I Tnoi Capelli, Italian trench song (Arr. by Guil), (g) Leezie Lindsay, ballad from Scotch minstrelsy (Arr. by Kreisler), (h) Le Songe, Schurkovsky (Rubinstein), (i) Lane Blanc, Klingers (Llue), (j) E'en Little Things, Tomasco (Wolf), (k) Angelica Di Giacomo, (Pizzetti), (l) I Hold Her Hands, Tagore (Russell), (m) Dame Nature, Kook (Leoni), (n) Twilight, Teasdale (Glen), (d) Love's Philosophy, Shelley (Quilter).

ANNUAL PALM SUNDAY BENEFIT CONCERT

The fifth annual sacred concert will be given in St. Ignatius Church, Fulton Street and Parker Avenue, on Palm Sunday, March 25th, at three o'clock in the afternoon.

Madame Margaret Bruntsch, the famous California prima donna contralto, will be the leading artist; her repertoire includes the Inflammatus by Dvorak, and the Schubert Ave Maria. Her name on the Sacred Program is already being taken advantage of, in the wide-spread interest that is being manifested; hundreds of musical people desiring to make good their claims to recognize the merits of a truly great artist. Madame Bruntsch has returned to her native California after years of signal honors in all the leading musical centers of Europe. Formerly a pupil of Signor Albert Randegger, of London, and of the famous Jacques Bouhy, of Paris, and of many other leading masters of the old world, Madame Bruntsch has concentrated, and has also sung leading oratorio roles, and has filled years of Grand Opera contracts; singing alternating roles with the immortal Schumann-Heink, as solo contralto, at Bayreuth; singing at Leipzig, under Nikisch, and under Richard Strauss, at Berlin. After an European tour that included Rome, London, Paris, Berlin, Milan, Brussels, and Dresden, Madame Bruntsch is to sing in the hallowed edifice of St. Ignatius.

Other artists assisting are: Grace LePage, Constance Reese, Ade's Argent, sopranos; Reginald Harper, Margaret O'Dea, contraltos; Charles Belotti, John Wood, James Greenwell, tenors; Emmanuel Porcini, Frank Figue and Henry L. Perry, basses. An augmented choir of mixed voices, accompanied by harp, organ and orchestra, under the baton of Paul Steindorff (courtesy Rivoli Opera Co.), will render the big choral numbers.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Assisted by Miss Lloyd Dana and Miss Mildred Alexander, Los Angeles; Miss Penelope Newkirk; Hollywood; Mrs. Helen Wood, Pasadena.

LOS ANGELES OFFICE: SUITE 447 DOUGLAS BUILDING, 257 SO. SPRING STREET, TELEPHONE 820-302

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES CALENDAR

MONDAY, MARCH 26 Santa Barbara
Third Popular Concert
Gertrude Ross and Anna Ruzena Sprotte, Recital
Bakersfield Woman's Club
TUESDAY, MARCH 27
Keanmoku Louis and Mildred Gray, in Program
Conehita Chavez, Singer
Catholic Woman's Club, L. A.
WEDNESDAY, MARCH 28 Fullerton
Philharmonic Orchestra
Ma Wan Club, L. A.
THURSDAY, MARCH 30
Chamber Music Society
Gannet Theatre, L. A.
FRIDAY, MARCH 31
Mischa Levitski, Recital
Philharmonic Auditorium, L. A.
SUNDAY, APRIL 1
Easter Concert
Ambassador Hotel, L. A.
Gertrude Ross
Bakersfield Woman's Club

LOS ANGELES, March 15th.—The lines I have written on previous occasions dealing with the question of publicity and advertising seem to have stirred up much interest not only in Los Angeles but in the wider field covered by this publication. The case of the personal calls and the letters can be piled down to the fact that 90% of the musicians do not believe they achieve any results from their expenditures for advertising and in my opinion 99% of the 90% are right in such deduction.

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In my opinion the musicians of Southern California are wasting over \$250,000 in alleged advertising and publicity every year—probably far more. Wasteful because such expenditures are not governed by either good common or advertising sense. The Saturday Evening Post is the greatest advertising medium in the World—yet the publishers of that world wonder weekly refuse to publish a large volume of advertising every week because they do not believe that even their two million circulation can give value received to that particular advertiser.

I know musicians and teachers who spend hundreds of dollars every year with the daily papers. Newspaper circulation may possibly give them one per cent of readers interested in music and of that one per cent not 5% are interested in that particular phase of music advertised—we will say—instruction. So that if the daily had one hundred thousand readers, possibly one thousand are interested on that particular day in music and of that thousand possibly fifty are interested in instruction. Tomorrow, today's issue is dead!

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Would an advertising agency for Wrigley's gum select a medium that could give such a small percentage of gum chewers? The reader of this article may enjoy the "ham what am" for breakfast but not because of ever reading of its delicate flavor in the Pacific Coast Musical Review. Just as absurd for many musicians to be advertising in dailies—and other mediums—because some slick solicitor talked them into it—or they allowed emotions of fear to persuade them that it would be best to stand in with such and such publication!

The situation in Southern California is an abomination, a pest of every kind of advertising scheme, ten times worse here than in Chicago, New York or even San Francisco and a desolation of pay engagements for the artists. The latter situation can never change until the clubs are taught that there are superior resident artists right here in California and that it is not necessary to pay big fees to hear some of these inferior artists shipped out from New York and literally forced upon the Pacific Coast clubs. The advertising and publicity situation will continue as long as there are suckers—as long as no man protesteth. One musician told me the other day, and he is well known and a gentleman, that he was approached fifty-three times in one week on some kind of an advertising scheme. May be some were good. Personally I would like to see an organization of musicians employing a good publicity man to do nothing else but handle every kind of publicity scheme that came along and to give same the third degree once over. That is what the merchants do. If an advertising medium cannot get the O. K. of that association it might as well quit from the start. If the musicians had such an organization they would be saved thousands of dollars and considerable annoyance from solicitors. It would be a fine thing if a musician could determine how much money he or she could spend every year for publicity, secondly if the value to be received could be analyzed in advance by competent authority and thirdly if all solicitors could be referred to that authority.

The De Lara Grand Opera Company is already preparing for the presentation of "Il Trovatore" in Pasadena, on April 6th, and in Los Angeles at the Gannet Theatre, on April 20th.

This is the fourth production of the season by the De Lara Grand Opera Company, as it follows "La Favorita," presented on March 22nd and 23rd at the Gannet Theatre.

The work of Maestro Manuel Sanchez de Lara, conductor of the De Lara Grand Opera Company, is attracting great attention, as he is presenting different operas each month, with resident artists in the roles. Mr. de Lara believes that Los Angeles is a coming art and musical center, and can support its own artistic productions without necessarily having to call upon Eastern producers.

For the past two years, Mr. de Lara has been organizing his own company, and gradually adding to its repertoire, each production having been more successful than the one previous. It is due to many requests that "Il Trovatore" is to be presented in April, and the music loving public will find a rare treat in store as the De Lara Company presented this opera several times last season with great success.

Chamber Music.—The Tenth Concert of the Los Angeles Chamber Music Society was not played to as large an audience as such notable works and praiseworthy rendition merited. As a community we are too ready to flatter ourselves on our musical appreciation, but so long as music and musicianship of such splendid quality does not draw capacity houses, the city has far to go in the development of its musical spirit. The program

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Twelfth Symphony Concert

Friday Afternoon, March 23, at 3:00 o'clock
Saturday Evening, March 24, at 8:30 o'clock
Soloist: Florence Easton, Soprano

was: String Quartet, E minor, opus 59, No. 2 (Ludwig van Beethoven); String Quartet, from opus 15, No. 2 (H. Waldo Warner); Piano Quintet, A major, opus 81 (Anton Dvorak), with Sylvia Novek, first violin; Henri Svodofsky, second violin, Emile Perir, viola, Ilya Bronson, violoncello; Blanche Rogers-Lott, piano.

This is one of Beethoven's finest works. The second movement *Molto Adagio* is one of the loveliest things in all music. The inherent tenal quality of a composer invariably betrays his quality, no less than his choice of themes or his method of developing them. Here is a man who knows himself and his own worth. One is refreshed and reassured by such clear keenly-pitched voices. There are thoughts of Goethe and passages of Nietzsche which reveal the same ardent passion interpreted through crystal-clear intellect at the bidding of indomitable and invincible will. The third movement is written partly in that prince of musical forms, the Fugue, and Beethoven with Johann Sebastian Bach is the king of fugal composers. In this number the Philharmonic Quartet revealed ensemble playing capacity superior to any work they have done in their first season. It indicated much rehearsing of this quartet and shows us what we may expect in future seasons when they have shaken down together. They can easily become one of the foremost quartets in the country as their individual quality is unusually high.

H. Waldo Warner, whose String Quartet was the second number, is violinist of the London String Quartet who will be guest artists at the final concert of this series. This is a lovely warm and colorful work, rich in resolutions, never cold or uninteresting, and sustained throughout at a high level. His composition is of the flowing order, full of passages dominated by the viola or cello, and the quality throughout is distinctly viola quality. We shall listen to the distinguished visitors with new interest after hearing this excellent work, which, by the way, those modern in its harmonization, is distinctly classic in its form.

To all the music of Anton Dvorak there clings a heavy deep, inborn and ineradicable sadness of which, try as he may, he never succeeds in ridding himself. His music is all "Volks" music. The Bohemian people become audible through him, and in his compositions we seem to share the gaiety and suffering of a fatalistic and much oppressed people. Sad and dreamy his music achieves its highest peaks precisely when it expresses the broken spirit longing hopelessly for the vague beauty of early life, which recedes with advancing years, becoming increasingly impossible to recapture. The famous-Dumka--andante from this quintet is rich in this kind of hopeless longing. The piano plays a very important part in this work, almost concerto importance, and Blanche Rogers-Lott, who by this season's work has endeared herself to these audiences gave splendid account of herself, playing in the broad, sweeping style demanded by this music.

There are still two more concerts and those who as yet have not become acquainted with this splendid organization should avail themselves of these remaining opportunities.

LLOYD DANA.

That American compositions may well find a place on regular symphony programs was amply proved, when W. H. Rothwell conducted an all-American concert Sunday afternoon, March 18th, in the Philharmonic Auditorium. There was a deservedly large and enthusiastic audience. Perhaps the most popular numbers were the two selections of Charles Wakefield Cadman, Thunderbird Suite and his symphonic poem, March, March. Estelle Heartt-Dreyfus, with clear enunciation and vibrant contralto voice, sang compositions from Stillman Kelley, Rupert Hughes, Fannie Dillon, and Gertrude Ross. Henry Schoenfeld directed the orchestra in some bright rhythmic melodies of his own. Arthur Farwell also directed his own compositions and displayed considerable skill with the baton, besides a constructive study of composition. Other numbers on the program were by Victor Herbert, Leo Sowerby, Howard Hanson.

Alfred Cortot, in a piano recital on March 20th, and Jacques Thihaud, violinist on the afternoon of March 24th, appeared in the Philharmonic Auditorium under the management of L. E. Behymer. Both artists are gifted representatives of the genius of France, endowed with forceful technique and compelling personality.

Florence Easton, prima donna soprano of the Metropolitan Opera Company, will be soloist for the Philharmonic Orchestra in its twelfth symphony concert, March 23rd and 24th. She will be remembered as having sung the leading roles for the Scotti Grand Opera on its visit to this city. Conductor Rothwell's two compositions, *Midsummer Night* and *A Bacchanale*, together with the aria, *Ocean, Thou Mighty Monster*, from Weber's *Oberon* will be sung on this occasion. The orchestral program will include Glazounov's Fourth Symphony, Liszt's Symphonic Poem, Les Preludes, and the Marche du Couronnement by Saint-Saens.

Manuel De Lara's opera, *La Favorita* will be produced in the Gannett Theatre, March 22nd and 23rd. Two sopranos will have the opportunity of singing the role of Inez, Maureen Cantillon on Thursday evening, and Dorothy Kramer on Friday night. Z. Earl Meeker is guest artist and heads the cast in the role of the King of Castile; others with important parts are: Vivian Clarke, mezzo-soprano; Miguel Laris, tenor; Carlo Guidero, tenor; Forest Bell, basso. A full chorus gives a strong back-ground to the opera.

The Philharmonic Orchestra will give its first evening popular concert on March 21st, providing a request program of popular numbers. Emma Casaretta, Italian soprano, will be featured soloist. This gifted artist

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coached with Charles Bowes of this city. Following is the program, which, by the way, commemorates the birthday of Avery McCarthy, chairman of the advisory board of the orchestra: Weber's *Oberon*, Wagner's *Forest Murmurs*, The Sorcerer's Apprentice (Dukas), the introduction to act III of Wagner's *Tristan and Isolde*, the invocation from Les *Syrenes* (Massenet) with cello solo by Ilya Bronson, closing with the Tan-nahauer March.

The American Music Optimists will present a sacred music concert in the First Presbyterian church, Thursday evening, March 22nd. What a great factor music is in bringing people together is shown by the inter-denominational program as arranged by Mrs. Grace Widney Mabree. Quartets from three different churches will appear, and Frank H. Colby, Sibley Pease, and Dr. H. J. Stewart (of San Diego) will play organ solos. Singers are: Raymond Harmon, tenor; Charles Henri de la Platte, basso; Olivia Baker, soprano; Autoimette Ballade, contralto; Joseph Hamilton, Cantor Ancis (of Vienna). Compositions from Frank Colby and Estor Remick Warren will be included on the program.

Martin E. Robinson will direct a sacred opera, *Queen Esther*, to be presented in the Boward auditorium March 22nd. About one hundred voices will compose the choirs, and twenty-five principals will portray the biblical roles in costume. Leading characters are to be interpreted by Gail Mill Dimmitt, Edward J. Ruenitz, Harry S. Robinson, Russell Crouse, Mrs. Wells T. Couch,

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The Los Angeles Chamber Music Society will include on its program of March 30th, a chamber music song by Arthur Bliss. It is a composition new to this country, written by a young American who has only recently gained recognition. Mrs. Monnie Hastings, soprano, will be its exponent, accompanied by six instruments. The other numbers are Borodine's String Quartet, No. 2 in D major, and the Schubert Octet, opus 166.

Marie Julius will give a piano recital in the South Pasadena High School auditorium, March 23rd. She is a pupil of Eva Ruff-Kellar, and will be assisted by Antoinette Bush, violinist.

Pasadena News.—The Tuesday Musicales members and their guests enjoyed an excellent program at the March 13th meeting of the Club. The subject of the meeting was "The Study of the Symphony" and an informal talk on the basic principles and the form of the Symphony was given by Will Rounds, conductor of the Pasadena Community Orchestra. Illustrative of these principles in form and content were the two movements of the Beethoven string quartet opus 18, No. 1 played by Will Rounds, first violin, Mrs. E. B. Russel, second violin, Miss Justin Gilbert viola and Mrs. Marcia Levings Francis, cello. Vocal and piano selections by club members formed the remainder of the interesting program. The Officers and the Executive Committee designate for the Tuesday Musicales to attend the convention of the Federation of Music Clubs at Santa Ana April 4th to 7th, inclusive.

The Cauldron Club, a musical, dramatic, and literary club with a membership of one hundred and fifty men, will hold its next meeting at the Vista Del Arroyo Hotel March 22nd. The Cauldron Singers and orchestra will furnish the musical part of the program ably assisted by Harold Proctor and Dr. James E. Luckie. (An address on European Conditions will be given by Frank A. Vanderlip of N. Y.). HELEN WOOD.

California Theatre.—A truly fine musical program has been arranged this week at the California Theatre by Carl Elinor, the conductor of the orchestra. Everyone knows Chopin's stirring "A Major" or "Polonaise Militaire" but seldom does one hear it played with the spirit and understanding that Mr. Elinor gives it for his opening number. Chopin was essentially the musical exponent of his nation, and his compositions are marked by the fire and ardour of his soldier race. The "Polonaise Militaire" is martial in spirit and was written in 1830 when the Poles were in a death struggle for liberty. Godard's ever exquisite "Berceuse" from his famous opera "Jocelyn" is the second selection. The closing number on the concert program is the 15th of the "Chopin" series, the popular "How Long Do You Recall." These are the kind of Elinor arrangements which everyone thinks that are played in such a way that they cheer and refresh the mind. Some of the melodies heard are "Chicken Reel," "In the Shade of the Old Apple Tree," "Waltz Me Around Again Willie," "Say It With Music," and that old favorite, "The Washington Post."

The last of the series of sonata recitals being given by Ada Clement, the well-known pianist, and Artur Argiewicz, assistant concert master of the San Francisco Symphony Orchestra, will take place in the San Francisco School of Music, at 3435 Sacramento Street, next Monday evening, March 26, at 8:30 o'clock. A program of unusual interest will be rendered, with Miss Rena Lazelle, soprano, as the assisting artist.

Miss Clement and Argiewicz will give the first rendition in this city of the Bloch Sonata, which was given its first public performance last year at the Chamber Music Festival in Salzburg, and was pronounced by the greatest critics on the continent the most outstanding composition of the festival. It is very complicated and extremely modern. In delightful contrast will be the rendition of Mozart's Sonata in F.

The complete program will be as follows: Sonata (Bloch); Songs: (a) To Music (Schubert); (b) The Trout (Schubert), (c) Devotion (Schumann), (d) Snow-Flowers (Schumann), (e) A Thought Like Music (Brahms), (f) The Smith (Brahms), Sonata in F (Mozart).

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Alfred Cortot and Jacques Thibaud, the two most famous musicians of sunny France, will make their first San Francisco appearance this season as joint stars in an extraordinary recital at Scottish Rite Hall tomorrow afternoon. Cortot, the distinguished pianist, is a great popular favorite in San Francisco, while Thibaud, who has also appeared here successfully, holds an equally high place in the esteem of local music lovers. The combination of these two artists is a rare program, and recalls the memorable season when the two of them, the Chamber Music Society they played some three years ago at the Curran Theatre, presenting a concert that has never been forgotten by the throng that attended.

Cortot and Thibaud are scheduled for two joint appearances this season, tomorrow's concert marking the first, and another on Sunday afternoon, April 1, marking the last, both taking place at Scottish Rite Hall. The programs will include sonatas by the two artists and groups of solos by each of them. Tomorrow's list is as follows: Sonata for Piano and Violin (Gabriel Faure), Mr. Thibaud and Mr. Cortot; (a) Toccata et Fugue, D minor (Bach-Cortot), (b) Berceuse (Chopin) (c) Etude (Chopin), (d) Invitation to the Dance (Weber), Mr. Cortot; Fantaisie (G. H. Rort), (e) Choral: "O Lord, Be Merciful to Me" (Chabrier), (f) Hymn to the Sun (Cortot) Rimsky Korsakov-Kreisler), (g) Saltarella (Wieniawski-Thibaud), (c) Introduction and Rondo Capriccioso (Saint-Saens), Mr. Thibaud.

On April 1 will be given these works: Sonata, D Minor (Saint-Saens), Mr. Thibaud and Mr. Cortot; Symphonie Espagnole (Lalo), Mr. Thibaud; Sonata, B flat minor (Chopin), Mr. Cortot; (a) Intrada (Desplanes-Nachez), (b) Moment Musical (Schubert-Kreisler), (c) Larghetto (Weber-Kreisler), (d) Praeludium e Allegro (Pugnani-Kreisler), Mr. Thibaud; (a) Triana (Albeniz), (b) Jeux d'eau (Ravel), (c) Goliwog's Cake-Walk (Debussy), (d) Campanella (Liszt), Mr. Cortot.

The spring recitals at the College of the Pacific began March 6th, with the first of a group of six Undergraduate Recitals. A well balanced, short, and interesting program was given by Alta Beall, pianist, Hallie Duke, soprano, Gladys Du Fur, reader, Anna Lucille Mayo, organist, Lucille Fox, soprano, and Elizabeth Ledbetter, pianist. All the participants showed abundant talent and adequate preparation; the singing of Miss Fox and the piano playing of Miss Ledbetter being unusual in their degree of perfection. The second recital was given March 13th with Margaret Ramsay, pianist, Genevieve Buchanan, mezzo soprano, organist, violinist, John McMurtry, reader, and Bernice Rose, pianist, as the soloists. The program of very interesting numbers was given, the outstanding work being done by Mr. Morgan in the Mendelssohn E Minor Concerto and Miss Rose in the Rubinstein D Minor Concerto.

A recital of more than ordinary interest was the third Undergraduate Recital given Sunday, March 18th, by William Riley Smith, organist. Mr. Smith's big offering was the Vienne Symphonie, No. 3. This is a stupendous work that might well tax the ability of a Dupre and Mr. Smith proved by his performance that he is an organist who must be considered in the future. In addition to a group of lighter numbers his program also contained the Bach E Minor Prelude and Fugue and Cesar Franck's Chorale No. 2. Large audiences greeted the performers at each concert. C. W. S.

Holbrook Inn will break another record at the Alcazar, beginning with the matinee next Sunday, March 14, when he begins his third week in The Boss, which has been doing capacity business at the O'Farrell Street Theatre. It is with a sense of regret that Thomas Wilkes announces that this is to be the last week of Blinn in San Francisco for some time to come. It will, therefore, be the last opportunity for local amusement lovers to see the distinguished visiting star in one of his most phenomenal successes.

Blinn gives a splendid characterization of Michael Regan in this clever play by Edward Sheldon. Michael Regan was the only one of the shuns of a great American City. Mischievous, dominating, and stern in his dealings, he nevertheless had a romantic side to his character, and Blinn succeeds in portraying all the shades of his nature in a most delightful fashion. He gets a great deal of comedy out of the role and leaves the audience amused and satisfied, as well as somewhat thrilled in the more exciting moments.

The Alcazar production has been enthusiastically praised by everyone who has seen it, and Blinn leaves for a long season in Los Angeles with the encomiums of his fellow townsmen. Nana Bryant, Blinn's leading woman, gives a particularly entertaining portrayal of the leading feminine characterizations, and the members of the supporting cast are especially good. Those who take part are: Netta Sunderland, Emmett Vogan, Norman Feusier, Jerome Sheldon, Hugh Knox, Leigh Willard, Brady Kline, Ralph Kline, Earl Brooks, F. X. O'Leary, Charles Sellon and Virginia Flores.



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Manager Selby C. Oppenheimer, who will bring the famous Flonzaley Quartet to San Francisco for a single recital this season, which will be given at Scottish Rite Hall on Sunday afternoon, April 15, has just received the first draft of the program which the Flonzaleys will present in this city. The much discussed quartet in G Major by the modernist English composer, Arnold Bax, will be played on that occasion. One of the great Beethoven Quartets, presumably the Opus 59, No. 2, and two sketches from Opus 15 by Goossens will also be given.

The Flonzaleyis hold a unique position in the world's chamber music. This is their nineteenth consecutive season as an organization and during that long period none of the members of the quartet has appeared in any other form of music than in the ensemble work of the Flonzaleyis. The members are still Adolfo Betti, first violin; Alfred Poehon, second violin; Louis Bailly, viola, and Iwan d'Archembeau, violoncello.

QUESTION COLUMN

Edited By Karl Rackle

1. When and where was the first opera house built?—A. N.
- The first public opera house was the Theatre of Saa Cassiano at Venice, opened in 1637.
2. When did Debussy die and how old was he?—K. R.
- Debussy died at Paris, March 26th, 1918, at the age of fifty-six.
3. What is meant by the battery of an orchestra?—H. T.
- All the instruments of percussion used in an orchestra, including the timpani, drums, cymbals, bells, triangle, xylophone, gong, etc., are spoken of collectively as the battery.
4. What is the name of the musical novel that introduces Haydn and Porpora as characters?—G. G.
- "Conquero!" by George Solti.
5. What is meant by false relation?—J. D.
- False relation is the dissonance arising when a note is used in one voice part together with its chromatic alteration in another voice part in the same chord or the following chord. Thus, if F sharp occurs in the soprano and natural in the bass in the same chord, or in the following chord, a false relation is produced.

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RUFFO

(Continued from Page 1, Col. 2)

satility in vocal and histrionic expressions is decidedly individualistic and thoroughly enjoyable.

Yvonne d'Arle was the assisting artist. Miss d'Arle is very young and reveals a very young voice which because of the same habit (as Ruffo) of using open tones throughout sounds more brittle in the high tones than it would if she covered up now and then. It is, however, a lyric soprano voice of excellent timbre. Miss d'Arle, like Titta Ruffo, sings with every ounce of energy at her disposal emphasizing the dramatic and passionate phases of her selections rather than the tender or poetic. A certain impetuosity of tempo—due possibly to the exuberance of youth—occasionally mars the deliberation which the work calls for. Thus in Strauss' Ständchen she sustains the rapidity of phrasing almost to the end, when she employs a very effective ritarando. However, Miss d'Arle is a very skillful and brilliant vocalist who with continued practical experience and association with distinguished artists will gain that repose and dignity which at present is overshadowed by youthful exuberance. She has a most charming and graceful personality which contributes not a little to the spontaneity with which her audience takes her to its heart.

We had but a rare opportunity to judge the accompaniments of Max Merson. He seems to be so self-effacing and so responsive that frequently we could hardly hear him play. It is, therefore, of the question to give a correct impression of his work. The vastness of the auditorium, entirely outside any question of acoustic property, necessarily reduces the volume of sound, whether it be that of a voice or instrument, and so it is safe to assume that the voices of both Titta Ruffo and Miss d'Arle would sound bigger in a smaller space. The same is true of the piano accompaniments. The People's Symphony Orchestra, under the direction of Alexander Salsavsky furnished a few orchestral numbers and some vocal accompaniments. We could like to cause certain favorable and certain unfavorable impressions we received, but our friendly suggestions seem to be regarded from certain quarters with such uncalled for animosity that for the sake of peace and amity we shall merely state that the orchestra acquitted itself well under the circumstances and at the conclusion of the Strauss waltz was quite warmly applauded.

The complete program was as follows: Overture to Mignon (Thomas), Orchestra; Aller au Bois from The Snow Maiden (Rimsky-Korsakoff), Yvonne d'Arle, with Orchestra; Aria Brindisi from Hamlet (Thomas), Titta Ruffo, with Orchestra; Finals from New World Symphony (Dvorak), Orchestra;

(a) Serenade (R. Strauss), (b) A Dream (Grieg), Yvonne d'Arle, with Orchestra; Group of French, Italian and Spanish Songs, Titta Ruffo, with Max Merson at the piano; Musetta's Waltz from La Boheme (Puccini), Yvonne d'Arle, with Orchestra; Largo al Factotum from Barber of Seville (Rossini), Titta Ruffo, with Orchestra; Waltz Joy of Life (J. Strauss), Orchestra; Duet La ci Dorem la Mano (Mozart), Yvonne d'Arle and Titta Ruffo, with Orchestra.

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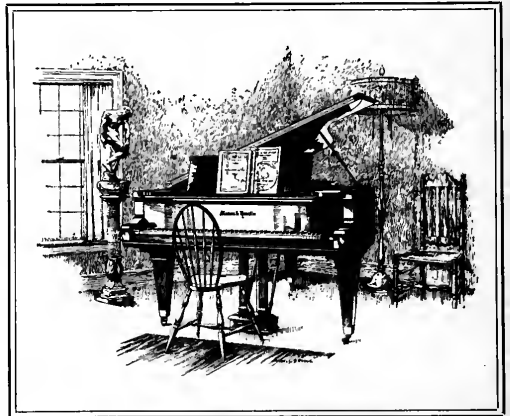
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Pacific Coast Musical Review

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VOL. XLIII. No. 26

SAN FRANCISCO, SATURDAY, MARCH 31, 1923.

PRICE 10 CENTS

HERTZ CHEERED AT SEASON'S LAST CONCERT CHAMBER MUSIC SEASON ENDS BRILLIANTLY

Curran Theatre Crowded at Two Final Symphony Concerts and Program One of the Best Interpreted and Most Impressive Heard During the Season—Floral Tributes and Numerous Recalls Show the High Esteem in Which Alfred Hertz Is Held by Music Lovers

BY ALFRED METZGER

Two capacity houses signaled the end of the symphony season at the Curran Theatre last Friday and Sunday afternoons, March 23rd and 25th, and the attitude of the audiences toward orchestra and conductor was such as to definitely determine the popularity of the symphony concerts. During the intermission Alfred Hertz was called out time and time again, cheers mingling with the enthusiastic applause, and even after the conductor had asked the orchestra to share in the ovation by rising, the audience on both occasions insisted on calling him out again and again. Both the subscription audience on Friday afternoon and the audience consisting of those enjoying the popular prices on Sunday afternoon were equally enthusiastic in their expressions of appreciation. There can not be any doubt in the mind of any fair-minded person as to the attitude of the genuine musical public toward Alfred Hertz and the San Francisco Symphony Orchestra.

And Mr. Hertz proved his gratitude to the musical public for its whole-hearted support by presenting it with one of the very best programs of the season. We have had such frequent occasion to comment upon our preference for Mr. Hertz' interpretation of Brahms that it is almost impossible to find new phrases to express our admiration. However, we do not hesitate to add to that which we have already said another endorsement of the convincing and thoroughly artistic manner in which Mr. Hertz conducts these Brahms symphonies. On this occasion he chose No. 3 in F major. It is a dramatic and indeed a majestic work and it requires that unique knack of securing adequate climactic effects without which a Brahms symphony would indeed be incomplete.

The orchestra proved itself thoroughly competent to cope with the various difficulties and intricacies that constitute this work. The spontaneity of effective dramatic attacks, the uniformity of graceful and emotional phrasing, the accentuation of intellectual coloring and climactic emphasis—all of these important phases of the symphony were adequately revealed. There was apparent a certain unanimity of sentiment between conductor and orchestra which added to the enjoyment of the reading and which proved beyond a question that the San Francisco Symphony Orchestra through its conductor is able to render the highest form of music in a manner thoroughly conformant to its severe demands. If you have not heard Alfred Hertz conduct a Brahms symphony, you have no idea of the innumerable beauties hidden in it.

We belong among those admirers of Debussy who enjoy Alfred Hertz' interpretation of that eminent master's compositions. Again he brought forth the wonderful tone color effects that accentuate the beauty of *The Afternoon of a Faun*. The various poetic shadings were brought out with delightful judgment and discrimination and the elf like tenderness of certain phrases were negotiated with decided delicacy of interpretation. It was a thoroughly satisfying reading of this work.

Richard Strauss' incomparable tone poem *Death and Transfiguration* formed a welcome climax to an incomparable symphony season. Although we had heard Mr. Hertz conduct this work before, it never seemed to attain quite the dramatic heights which it revealed on this occasion.

It simply goes to show that those who complain about the interpretation of the same works during the course of a season—that is to say works that had been presented before—are absolutely wrong. For with every additional performance these works attain greater beauty and the orchestra becomes more proficient in its interpretation. Every time we hear one of these works we are astounded at the new beauties that are revealed because of the constant and steady improvement of the performance.

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the symphony concerts to watch the constant growth of the orchestra and listen to the differences between the various performances. We trust that Mr. Hertz will continue to present these same big works from time to time until absolutely roundness and artistic thoroughness has been attained and then the public will never complain any more about hearing the same works again and again.

Of course, Mr. Hertz will look for new material during his trip to Europe, and all of us will be interested to hear upon his return what surprises he has in store for us. But if we are not sadly mistaken it is hardly possible that any of the new material will be an improvement on the works of the masters whose compositions we have heard during the eight years of Mr. Hertz' regime as symphony conductor in San Francisco. Nevertheless it is absolutely essential that we hear all the new works that are presented by other symphony orchestras in the world, if we desire to continue as a community enjoying a musical reputation.

Daniel Gregory Mason's Quartet on Negro Themes Warmly Received at Its First Performance in San Francisco—Unusually Effective and Musicianly Interpretation of the Grieg Quartet—Elias Hecht and Associates Receive Great Ovation at End of Program

BY ALFRED METZGER

More than a thousand people attended the final concert of the season given by the Chamber Music Society of San Francisco at Scottish Rite Auditorium last Tuesday evening. One of the most gratifying facts revealed during the course of a concert season in San Francisco is this attendance of from 1000 to 1500 people at chamber music concerts. This really represents a display of musical taste which is not shown in any other city we know of. And this interest in chamber music is due to the excellent performances of the Chamber Music Society of San Francisco. The program rendered at this final concert was no exception to the general rule adhered to by this organiza-

lines, due to his purpose to retain a certain element of classicism, we do not know, but the fact remains that it is somewhat lacking in what we shall term, in want of a better expression, inspirational character. There does not seem to appear anywhere a real, soul-gripping climax not does it rise to any dramatic elevations. But it does contain negro themes which are handled in a manner worthy of the heartiest praise and commendation. Daniel Gregory Mason belongs among the elect of America's composers and whatever he has written has always shown the earmarks of absolute craftsmanship. This quartet is no exception to the rule.

Again we enjoyed the Beethoven Serenade op. 25 for flute, violin and viola. Both Louis Ford and Nathan Firestone revealed here their true mastery of their instruments and at the same time proved to us that they have thoroughly imbibed the atmosphere of the Beethoven spirit. It was excellent work well worthy of the enthusiastic applause the artists received. Our good friend Elias Hecht also showed himself at his best. He put his entire soul into this interpretation and added to his reputation as a conscientious, sincere and enthusiastic musician who finds the reading of the classics as great an enjoyment as those who listen to him.

The closing number of the program was Grieg's Quartet op. 27 in G minor. It was a truly splendid performance. The four musicians showed that they were thoroughly familiar with every beauty spot in the work. They emphasized the rhythmic spirit of the work and brought out the rugged strains of this excellent composition in a manner that proved their skill as distinguished exponents of chamber music. The attacks were precise and flawless. Intonation and phrasing in accordance with the highest principles of ensemble playing and the character of this Grieg composition was accentuated in a manner to arouse the audience to a display of enthusiasm such as is rarely heard in this city, and hardly ever at a chamber music concert.

About the middle of April the Chamber Music Society will leave for Honolulu where they will give a series of six concerts under the auspices of the Philharmonic Society. During the last season or two this society engaged the London String Quartet which is known to be among the foremost of the ensemble organizations in the world. This year they engaged the Chamber Music Society of San Francisco which is decidedly a compliment to the artists constituting this organization. Last year the Chamber Music Society heralded the musical fame of San Francisco in the East. This year the same organization spreads the name of the city toward the Orient. Surely San Francisco has few organizations that advertise the city in a more dignified and more desirable manner than does the Chamber Music Society.

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The Auditorium Committee of the Board of Supervisors has concluded arrangements with Joseph Bonnet, the great French organist, who is now touring America, for a single recital on the municipal organ, to take place at the Exposition Auditorium on Wednesday evening, April 11.

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(Continued on Page 11, Col. 1)

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CORTOT-THIBAUD TOMORROW

Scottish Rite Hall will be filled to its capacity tomorrow (Sunday) afternoon with enthusiastic admirers of the great French musicians, Jacques Thibaud, violinist, and Alfred Cortot, pianist, who will for the last time this season join forces in presenting an extraordinarily important program of ensemble and solo music for their instruments. Both Cortot and Thibaud are unquestionably the foremost musicians of their native France and are among the greatest of the world's products among the great artists. Their supreme art blends with a perfection that has astounded the most discriminating audiences in Europe and America and San Franciscans are fortunate in being able to hear programs by two such splendid interpreters.

The delicate, poetic intonation of the supremely refined Cortot together with the virile dignity and rich and velvety tone of the superb Thibaud makes a never-to-be-forgotten combination. Tomorrow's complete program with slight changes from that originally announced is as follows: Sonata, D minor (Saint-Saens), Mr. Thibaud and Mr. Cortot; Symphonie Espagnole (Lalo), Mr. Thibaud; Sonata, B flat minor (Chopin), Mr. Cortot; (a) Fantasia (Debussy), (b) Moment Musical (Schubert-Kreisler), (c) Larghetto (Weber-Kreisler), (d) Præludium (e) Allegro (Pugnani-Kreisler), Mr. Thibaud; (a) Etude en forme de Valse (Saint-Saens), (b) Jeux d'eau (Ravel), (c) Golliwog's Cake-Walk (Debussy), (d) Second Rhapsody (Liszt), Mr. Cortot.

Titta Ruffo, the great Italian baritone, will give his final San Francisco concert at the Exposition Auditorium tomorrow, Sunday afternoon, April 1st, at 2:30 o'clock sharp. The assisting artists will be Yvonne D'Arle, lyric soprano, and Max Merson, Hungarian pianist, who will appear as soloist and also play all the accompaniments. The program is all that could be desired, embracing as it does, some of the greatest of the grand opera baritone arias, soprano arias, piano solos, groups of French, Spanish, Italian and English songs, as well as a great duet from a grand opera.

No lover of great dramatic singing should fail to hear and to study Titta Ruffo. The possessor of the most remarkable baritone voice of the present decade, he is a living example of the theory of dramatic vocalism and is one of the truly few baritones who have won an artistic and popular success equal to that of world-famed tenors.

Tomorrow's program will include the great Prologue from Paggiacci, the Toreador Song from Carmen, Adamastor, re dell' onde profonde from L'Africana, Cantabile de Rysoor from Patrie, and as these four numbers play to about every possible human emotion, they will afford splendid opportunity for Ruffo to disclose his remarkable talents. Here is the program, which will undoubtedly be increased by many extra and encore numbers:

Bianca Luce from L'Oracolo (Leon), Miss D'Arle; Cantabile de Rysoor from Patrie (Paladine), Mr. Ruffo, with organ accompaniment; Ballade in B minor (Liszt), Mr. Merson; A Lito Brayereur, Mr. (Weather), (b) Today (Huguer), (c) Norwegian Echo Song (Thrane), Miss D'Arle; Prologue from Paggiacci (Si puo and Un nido di memorie) (Leoncavallo), Mr. Ruffo, (Given without cuts); Followed by Adamastor, re dell' onde profonde from L'Africana (Meyerbeer), Mr. Ruffo; Group of French, Italian and Spanish Songs, including Novembre (Tremist), Guitarrico (Soriano), Querida (Doda), Zaza, piccolo zingara (Leoncavallo), Mr. Ruffo; Air des Bijoux (Jewel Song) from Faust (Gounod), Miss D'Arle; Toreador Song from Carmen (Bizet), Mr. Ruffo; Duet from Thais (Massenet), Miss D'Arle and Mr. Ruffo.

Tickets are \$1, 2 and \$3, and will be on sale at the usual places and the doors of the Auditorium will open at ten o'clock Sunday morning for the benefit of those who make up their minds at the last minute to hear the concert. There will be 125 ushers in attendance to assist in properly seating the crowd.

The Flonzaley Quartet, the world's supreme chamber music organization, which comes to San Francisco for a single program to be given at Scottish Rite Hall on Sunday afternoon, April 15th next, offers one of the beautiful experiences in the art of music. At their only San Francisco recital, which is under Selby C. Oppenheimer's management, they will play the Quartet in G major by Arnold Bax, the English composer, whose works have created much comment of late; Beethoven's immortal E minor, Opus 59, No. 2 Quartet and Two Sketches from Opus 15 by Eugene Goossens. Tickets for the Flonzaley recital are now on sale at Sherman, Clay & Co.

DOMINICAN COLLEGE CONCERT SERIES

One of the greatest strides in the musical life of Marin County was that made by the Dominican College when they opened their beautiful new auditorium as a musical center for the county. In promoting the desire for really fine music, a concert series was started under the management of the San Francisco impresario, Jessica Colbert, that would include over twenty-five artists of international fame—the best that the world offers—and this series has gained the approval and enthusiasm of the entire community.

The last quarter of the series will open next Saturday evening, April 7, with a recital by the great Russian pianist, Masha Levitzki, who, though the youngest pianist on the concert stage is recognized as one of the three really great pianists in the world today. In his recent tour of the Pacific Coast Levitzki played to enthusiastic crowds in practically every large city.

SAN JOSE MUSICAL REVIEW

By Elita Huggins
1608 The Alameda, San Jose, Calif.
Telephone San Jose 1581

(All communications regarding musical news in San Jose should be addressed to the Musical Representative and should reach our San Jose office not later than Monday evening of each week.)

SAN JOSE, March 28, 1923.—Music played an important part in the Blossom Festival at Saratoga last weekend. It was a great success, and how could it have been otherwise with such three conductors as Alexander Stewart, Charles M. Dennis and Miles A. Dreskell? They wielded the batons over the Blossom Festival chorus, Mountain View Choral club, College of the Pacific chorus, choral classes of the San Jose State Teachers' college, and the orchestra of the College of the Pacific. Such a wealth of talent!

The gods of the weather conspired with the committee in charge of the festival and perfect weather was the result. With an incomparable setting of verdure, visitors were attracted from all corners of the globe. An immense throng heard lovely vocal and instrumental music in highly diversified programs.

The opening number was the hymn America the Beautiful, rendered by audience, chorus and orchestra. They came the overture to Pique Dame (Suppe), well played by the College of the Pacific orchestra, Byron Morgan concert master, Miles A. Dreskell conducting. Welcome Sweet Springtime set to Rubinstein's Melody in F was then sung by the Blossom Festival chorus, Alexander Stewart directing. The combined choruses gave a splendid rendition of J. R. Thomas' Bonhe Eloise, a gay singing of Denza's Merry Life, and the Woodbury setting of Longfellow's Stars of the Summer Night.

The orchestra played a descriptive intermezzo in Persian Market, and a bright Brahms number, Hungarian Dance No. 6. Charles M. Dennis, acting dean of the conservatory of the College of the Pacific, then led the combined choruses and orchestras in a soul-lifting rendition of Unfold Ye Portals from Gounod's oratorio The Redemption.

The singing of America by audience and choruses accompanied by the orchestra, brought to a close a most enjoyable program. In all of the numbers, Miss Doris Foster presided at the piano.

Sunday, observed as Blossom Sunday was ushered in with sunrise services at Three Oaks Hill, the former home of Edwin Sydney Williams, originator of the Blossom Festival. The hymn When Morning Glids the Skies was sung, followed by a trio composed of Miss Adelaide Stern, Mrs. John Owen and Miss Doris Foster singing The Eyes from Mendelssohn's Elijah. Miss Foster then sang Goulier's Song of Praise as a solo. After a reading of Henry Van Dyke's God of the Open Air by Reverend John Collins, the congregation sang Oh, Could I Speak the Matchless Worth, Mr. Williams' favorite hymn. The service was concluded with the Doxology. Dr. David C. Bell presided, with Alexander Stewart musical director.

Carrie Jacobs Bond was the guest of honor on Sunday. The musical program was opened with the overture Stradella (Von Flotow), played by the San Jose High School Orchestra. They later gave Meyerbeer's Coronation March and Thome's Andante Religioso. These numbers were well given. They also did splendid work in the hymn America the Beautiful, well sung by audience and chorus, giving good backing in Beethoven's The Heavens Resound, splendidly sung by the Blossom Festival chorus, and adding delightful harmonization to Sullivan's The Star-Spangled Banner. The chorus did fine work in Dvorak's Massa Dear and Welcome, Sweet Springtime and A Merry Life, repeated from the Saturday program.

The American Legion trio of San Francisco, Harrison L. Coles, tenor, Harold Pracht, baritone, and Henry L. Perry bass, assisted by Hugh J. Williams, tenor soloist, gave The Palms with fine artistry. Other selections given by these singers were Comrade Song by Bullard, the unusual Song of the Stork, words by Edward O'Day and music by Rudy Sieger, in which Harold Pracht's rich baritone was heard to great advantage, and Carrie Jacobs Bond's beautiful song California.

Carrie Jacobs Bond, the honor guest, gave a short interesting talk, telling how some of her compositions happened to be written, which was followed by Mrs. Velma Cox singing Mrs. Bond's latest composition, The Forget-Me-Not. Mrs. Bond accompanied on the piano. For the grand finale there was an inspiring rendition by audience and chorus of Mrs. Bond's A Perfect Day. Henry L. Perry gave a delightful rendition of each verse, which was then repeated by the combined throng of singers. The effect was superb, the ending of a perfect day which will long linger in the memories of the vast audience.

The Monday Musical Club of Santa Cruz gave an interesting recital on the evening of March 26th. These recitals, which are given once each month, have received much praise and have encouraged the members to progress to still higher standards. Each program has piano, violin and two voice numbers, with an ever increasing variety of ensemble numbers. Following is the program recently presented: Two pianos—Schumann A Minor piano concerto, Mrs. Hope H. Swinford and Mrs. Flora Cooper von Schuckman; Songs, (a) The Star (James H. Rogers), (b) An Open Sesame (R. Huntington Woodman), Miss Melba Hoffman; Piano, The Nightingale (Liszt), (c) La Cathedrale Engloutie (Debussy),

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A very interesting Undergraduate Recital was given at the College of the Pacific Tuesday evening, March 27. Dorothy Knoles, pianist; Eleanor Ham, soprano; Bradley Burns, baritone; Esther Hornaday, harpist; Margaret McMichael, mezzo-soprano, collaborated in a recital which was both delightful in its effect and commendable in the standard of music used. All the performers showed fine talent, excellent training, and attractive stage presence. The audience was exceptionally large and cordial.

The San Jose Music Study club met for an out-of-doors meeting at the home of Mrs. A. Crandall in Los Gatos on Wednesday of last week. The meeting was given over to folk songs of all nations with a most interesting paper by Mrs. Crandall for the opening part of the program, giving many historical and instructive facts concerning folk songs, which were illustrated by groups of songs from each country. Mrs. Charles Crothers, Mrs. Roy Haywards, Mrs. Reuban Walgren and Miss Lulu Pieper each sang, accompanied by Mrs. Daisie L. Brinker. Then the club quartet composed of Miss Pieper, first soprano; Miss Nella Rogers, second soprano; Mrs. Sanford Bacon, first alto, and Mrs. T. P. Mitchell, second alto, gave a group, making a lovely hour's study. Luncheon was served under the trees, a short business session following.

Miss Frieda Peycke, composer-interpreter, gave two interesting programs in San Jose on March 20th. In the morning she presented a musically-illustrated reading for the Morning Allied Arts Series in the grey room of the Hotel Vendome, giving a recital in the evening in the conservatory of the College of the Pacific, being the third in the artist course of that institution. Early in the program Miss Peycke establishes cordial relations with her audiences by giving explanations of the text and little aides that help wonderfully in making the program extra enjoyable.

The program as given at the College of the Pacific is as follows: One Little Weed (Hugo Hamilton), Sweet Pea Bonnets (Ada P. Wiseman), Apple Blossoms (William W. Martin), Comfort (Service), Out Where the West Begins (Chapman), Hummoo, the Lost Arrow (Bertha M. Smith), A Barnyard Fable (Elizabeth Gordon), Rejected (Johnson), Warns of a Boy, Mother Dear (Mabel Frank), Timothy (Rosa Fylenan), Us Twins (Gordon).

Enthusiastic applause brought four clever selections, The Captain and the Mate, Chums, The Annual Protest, The Brothers, and How the Rabbits Came to Have Long Ears. She is not a dramatic reader. Her songs are real songs—spoken, it is true, but with a vocal lilt and verve peculiarly her own.

The program given by Miss Peycke for the Morning Allied Arts Series is as follows: The Foolish Fir Tree (Van Dyke); How Time Flies (Anonymous); About Clocks, Thanksgiving Guests (Lannie H. Martin); Humanity (Anonymous); Let's Play (J. W. Foley); How the Rabbits Came to Have Long Ears (Gordon); Corporal Punishment (Van Sant); Chums (J. W. Foley); Mother Dear (Mabel Frank); When Music, Heavenly Maid, Was Young (Guitman); The Annual Protest.

An artistic recital of the pianoforte pupils of LeRoy V. Brant was held in the parlors of The Institute of Music of San Jose, of which school Brant is the director, Monday evening, March 26. These were pupils of the second stage of advancement, and the young players performed their numbers with clean technique and musical good taste. It was announced that Josef Halamek, head of the violin department, and Edward Towner, head of the band instruments department, would also soon present pupils in recital. Following is the program as given:

Lotus Bloom (Lemont), Stanley Stocker; Barcarolle (Offenbach), Bruce Stone; Nodding Ferns (Helm), Under the Great Oak Tree (Helm), Pearl Stoner; Where the Cool Moss Grows (Helm), Songsters on the Boughs (Helm), Johan Boogart; The Fairy Princess (Wachs), Daisey Wilson; The Dancers (Lemont), Nellie Pittman; Serenade Mexicaine (Lemont), Lucy Needham; March from Tannhauser (Wagner), Ruth Harris; First Venetian Gondola Song (Mendelssohn), Abby Spinelli; Hunting Song (Mendelssohn), Evelyn Boerger; Consolation (Mendelssohn), Maria McCann.

STAINER'S CRUCIFIXION AT SAN JOSE CHURCH

The Crucifixion, by Sir John Stainer, was given the evening of Good Friday in Trinity Church, San Jose, by a large choir under the direction of LeRoy V. Brant, director of The Institute of Music of San Jose, organist and choir master at Trinity. The church was filled and scores of music lovers listened from the steps. The soloists of the evening were Edwin J. Ferguson, tenor, and Frank Towner, baritone.

The production was given with accuracy, artistry and dramatic value. The score lends itself well to the dramatic import of the words, and under the precise direction of the conductor showed to the best advantage. Mr. Brant performed the difficult and unusual feat of directing from the console of the organ behind the choir.

The program of oratorio at Trinity since the advent of the present organist and choir-master has excited great interest among music lovers of the Santa Clara valley, who look forward to the holy days of the year as bringing with them something of unusual artistic value from the musical standpoint. Notable among the offerings during the past year has been The Redemption, by Gounod, The Holy City, by Gaul, and The Crucifixion.

LOEW'S WARFIELD FOR GOOD MUSIC

The management of Loew's Warfield Theatre realizing that the public at large wishes to hear the best of music is endeavoring to fill that want in a manner that deserves much credit. However, good music alone is not sufficient to really enthrall music lovers. It is even more important to interpret this good music CORRECTLY so that it actually proves an enjoyment to the public. It is therefore not in any captious mood, nor because of any desire to criticize that we shall make a suggestion to the management of Loew's Warfield Theatre. We want good music continued at the leading photoplay theatres. But if it is presented in a manner to bore the audiences, then the cause of good music will be injured, for those who want jazz will say: "Look here, the people don't want good music. They do not applaud this act at all."

Now, we attended the first Monday evening performance of Dorothy Jardon at Loew's Warfield. An entire act was devoted to good music ending with scenes from Carmen. Dorothy Jardon, undoubtedly a competent vocal artist who has attained successes in opera, was the special attraction. But the selections chosen and the manner in which they were rendered did not prove satisfactory to the audience which seemed bored. The applause was barely noticeable. Now what was the reason? In the first place the Sherwoods that were added to the Jardon act had been appearing at this theatre for weeks playing lighter popular and jazz numbers. They should not have been mixed up with a high class operatic act. The regular orchestra under the direction of Mr. Lipschulz is the proper medium to accompany a high class artist.

The numbers were all the same. They were slow and tedious. Even those that should have been interpreted with spirit and "pep" were dragged to impossibly slow tempo. Motion picture audiences, while wanting to hear good music, do not want to listen to a funeral service. There must be action and life. A slow number should be alternated with a fast and spirited number. There must be contrasts. Now, the selection by the orchestra under the direction of Lipschulz and with Dave Rosebrook playing a cornet solo was an example of how good music should be interpreted. This number received a hearty and spontaneous encore. It is not difficult to please the public, but you must know how. We believe that Dorothy Jardon could have made a far greater impression if she had been permitted to introduce herself solely as an artist of distinction without being scrambled with jazz, banjos, dancing and acrobatic stunts. Soloists singing for motion picture audiences should select contrasting numbers and not songs of one kind and tempo.

A. M.

ANDREW BOGART'S PUPILS MAKING GOOD

Amelia Da Prato, sixteen year old pupil of Andrew Bogart sang "Un bel di" from Madam Butterfly recently before the Italian Vicus Club in the Italian quarter. Titta Ruffo, the famous baritone, and guest of honor at this occasion, predicted a wonderful future for this young singer and advised her to go on with her teacher. Miss Da Prato has developed a dramatic soprano of wonderful quality. Many of the Italian Colony are taking great interest in her career.

Another pupil very much in demand, is Judge Joseph Walker, tenor, who is singing over the Hale Radio and being engaged for many Masonic and social affairs. Miss Wimmer Bonner, contralto, of San Mateo has been engaged as soloist at the Christian Science Church of that city. Miss Bonner will give her first concert in San Mateo early in May, singing the entire program of about twenty numbers.

Another Students' Chamber Concert will be given at Scottish Rite Auditorium next Friday evening, April 6th. These events are justly regarded among the leading musical events of the season. They deserve special encouragement and patronage. On this occasion John C. Manning will be the pianist and Harrison Coles, tenor, will be the assisting artist in place of Lajos Fenster, who is unable to be present.

Raymond L. White, assisted by Flora Howell Bruner, soprano, will give the second of a series of piano recitals at the Arrillaga Musical College Recital Hall, 2315 Jackson street, on Friday evening, April 6th. The public is cordially invited to attend these recitals, no admission fee being charged.

John Lawrence Seymour, a distinguished musician of international reputation, who has written several operas, has just returned from Europe and will give a concert of some of his most representative compositions at the Musicians' Club on Tuesday evening, April 3rd, following which he will also give a program at the University of California.

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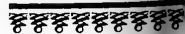


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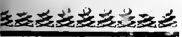
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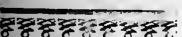


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AFTERNOON AND EVENING CONCERTS—APRIL 9

At Spreckels' Theatre, San Diego

and the playing of the entire symphony was highly approved by the audience judging from the applause.

Florence Easton gave us a singing treat such as rarely comes our way. Here undoubtedly is a singer at the height of her powers and charm. No soprano enunciated more clearly. Each note is clean and true to pitch, and one never feels that she has let herself out. There is always plenty of voice in reserve. Mr. Rothwell's songs, *Midsummer Night* and *Bacchanale* are both exceedingly modern in style and difficult to sing on account of the disconcerting intervals. They are very effective works, though the singer was perhaps a little eclipsed in *Bacchanale*.

Liszt's *Les Preludes* is one of this composer's most musical works. It is a noisy, but glorious piece of nobel affirmation, marching on with magnificent brass choir passages to the triumphant close. Mr. Rothwell has every reason to be proud of his brasses. It was in the Weber *Aria* that Florence Easton showed her great range, purity of style and musical intelligence. She is a great soprano, and gave this glorious aria a fine dramatic rendering in English with that ease only possible to exceptional singers. It was long before the tumult of applause subsided and this charming singer—who, by the way, was gowned entirely in red—was allowed to make her final exit. Saint-Saens *Marche du Couronnement*, written for the coronation of King Edward the Seventh of England, is a fine clear piece of writing. Strings and brasses are used in contrast and the orchestra did, justice to this stirring work.

LLOYD DANA.

Alfred Cortot played to a large audience in the Philharmonic Auditorium Tuesday evening, March 20, and painted vivid pictures! No dull protechnics here. At one time a familiar theme invited the listener to close the eyes and hear a voice, disassociated, a revelation of beauty. Again, with a less familiar number came the invitation to delight in the joy of a new discovery. An independent chap, this artist. With only three-fourths of the audience seated he began the *Concerto de Camera* (Vivaldi). Applause, and with people yet finding their places, he continued, seemingly insensitive to action not immediately his concern. Cortot will never cheapen his art with over-generosity. When at the close of the evening, enthusiasts asked for more, he appeared in hat and coat, good-naturedly begging off.

The *Marche Fehre* characterized the Chopin Sonata in B flat Minor as an animated composition and brilliant performance. This movement especially, with its march of life eternal, was played with convincing clearness. The Children's Corner by Debussy, and Weber's *Invitation to the Dance* brought out the real pastel tints and vivid coloring of Cortot's art. An arrangement by himself of Schubert's *Litany* and Liszt's *Second Rhapsody* showed how well he masters technicalities, how he knows his music, that he can caress a key and evoke such pictures! And for the other numbers: A Saint-Saens *Etude* and a *Bourree* (which displayed virile left-hand touch), the *Albeniz Triana*, it is repeating praise. Alfred Cortot is a musician endowed with the inherent affirmation of his France.

M. ALEXANDER.

The clubs of the city and surrounding communities engaged some outstanding talent to provide music for their March meetings.

The San Pedro Woman's Club was furnished with a program by Julie Kelar, harpist, and Emmett Flood, baritone, on the 20th. Mrs. Homer Glidden sang, accompanied by Mrs. George B. Morgridge, and Alice Marion Greer played at the piano, selections carrying the spirit of Easter, for the Sierra Madre Women's Club on the 26th. Evelyn Paddock Smith, pianist and M. S. Card, baritone, provided music for the March 26th meeting of the Santa Monica Bay Woman's Club. Mrs. Glover E. Stith, soprano, was accompanied by Mrs. A. L. Nickerson at the Highland Park Ebel Club, on the 20th. Carrie Jacobs Bond's appearance was the cause of enthusiasm from the members of the Eagle Rock Women's Twentieth Century Club at their last luncheon; presented on the same program were Ruth Thompson, pianist, and Mrs. Edna Duncan Martin, soprano, accompanied by Mrs. Constance Brasch.

At the Harmonia Club of this city a resident composers' program was featured on March 22nd, and a study made of the works of Cadman and Devore Nicholson; those taking part in the program were. Mmes. R. M. Fessenden, Florence Minot, Frederick Gros, Cedric Johnson, D. W. Bohart, S. I. Lanth and Margaret Rose Sheet. Mrs. F. R. Feisthans sang, and Mrs. W. E. Johnson gave piano selections for the Ayerill Study Club; Mrs. W. L. Tuttle, accompanied by Mrs. R. A. Wilson, gave vocal sections for the West Ebel Club on the

20th of March. The Patio Players Club was entertained by a group of songs by Mrs. Frederick Rice, with Esther Frick Green accompanist, on the 15th. Alice Harwood Parish presented vocal selections, accompanied by the Dutch pianist, Arthur E. Bienhar, for the Cosmos Club meeting of the 27th.

The altruistic department of the Va Van Club reported recently that plans for providing music to the disabled soldiers have been successful, inasmuch as several groups of the veterans have been taken to the recent concerts of Caroline Lazzari and Theo Karle.

The Seiling Trio, with Kathleen Lockhart Manning, soprano, gave a concert in Sierra Madre, March 23rd. The trio is composed of: Oscar Seiling, violinist, Fritz Lusschen, 'cellist, Edna Gunnar Peterson, pianist.

Monnie Hayes Hastings will be soprano soloist, singing *Madam Noy* for the Los Angeles Chamber Music Society program of March 30th. In a composition which is attracting much attention—being a fair example of the best in modern music and commended by Eugene Goossens in an article praising Arthur Bliss—the singer makes her second appearance of the month as guest artist. In the recent presentation of *Quo Vadis* by the Los Angeles Oratorio Society, she sang the soprano role. She is a pupil of Clifford Lott.

Dorothy Jardon, American prima donna, is the opera singer engaged for the week of April 1 by Loew's State Theater. She has achieved distinction in the role of Carmen, and heretofore never has appeared in a picture theater. A new fifty-piece orchestra, Claude Riemer conducting, has just become a feature of the theater's musical entertainment. It will present three concerts daily.

The California Federation of Music Clubs has issued the following schedule for the convention at Santa Ana, April 4-7: Wednesday, April 4—Reception to visiting delegates and friends, St. Ann's inn; cantata, Golden Legend (Sullivan), presented by the Orange County Choral Union; supper at St. Ann's inn. Thursday—Formal opening of convention; extension department; reports of officers; roll call of clubs; each club to state the most important feature of their club year at this time, each reporting important features of club year's work; address, Mrs. Cecil Frankel and Mrs. Abbie Jamison; philanthropic department, report of directors of committees; address, Music and Character, Dr. Breitwieser of the University of California. Thursday evening—Annual American program, featuring California composers and artists. Friday morning and afternoon—Reports with illustrated programs, under the direction of the music of the church, public school and library extension committee; address, The Development of American Church Music; program; banquet at 6 p. m.,

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St. Ann's inn. Friday evening—Concert by the Flonzaley quartet by courtesy of the Santa Ana Musical Association. Saturday morning—Publicity department; reports and open forum; invitations for the 1924 convention; new business; closing. Saturday afternoon—Automobile drive and tea, by courtesy of the Los Angeles hospitality committee. Saturday evening—Concert by the Los Angeles Philharmonic orchestra, to which the delegates and officers of the California Federation of Music Clubs have been cordially invited by W. A. Clark, Jr., and the directors of the orchestra.

Mischa Levitsky gives his first recital in Los Angeles on Saturday night, March 21, in the Philharmonic Auditorium. He has appeared twice with the Philharmonic Orchestra of this city as soloist, the last time creating such success that Caroline E. Smith secured his return in an all-piano recital. He is acclaimed a phenomenal genius, only twenty-four years old, and has just completed his second world tour during which he gave forty-two concerts in Australia. In America, out of eighty-one recitals played, sixty-eight were return engagements, a fact attesting his popularity here.

Elsa Cherniavsky, violiniste, accompanied by Kathleen Shippers, pianiste, played for the Southern California Women's Press Club at a meeting of March 27th. Sarasate and a group of gypsy dances were the most popular numbers on the program.

Walter Henry Rothwell will continue to direct the Philharmonic Orchestra through its second five-year period, 1924-1929. William Andrews Clark, Jr., who is financial guarantor of the musical body, made this definite assertion at a recent rehearsal. It is rumored that the orchestra will play open-air concerts at the Hollywood Bowl during the forthcoming summer.

E. Ernest Ballard will offer a series of Tuesday night organ recitals given in the Angels Temple of this city. These free recitals are to be conducted with the success in mind of the Edwin Lemare's Saturday night concerts of San Francisco, the organist selecting from the compositions of masters such as Brahms, Beethoven, Handel, Bach, Mayden, and Mozart. Winifred Carter, who was formerly accompanist for Mme. Melba, gave a harp solo on the opening night, March 20th. Selections on the organ included Beethoven's Sinite Gontine and Portrait No. 12 from Kamanof Ostrow (Rubinstein).

Dr. Thaddeus Giddings, supervisor of public school music in the Minneapolis city schools, will lecture for summer sessions of music teachers at the University of Southern California. The classes will continue for a period of six weeks, Dr. Giddings arriving July 1st.

Edward Johnson, Canadian-American tenor, is to sing in recital April 3rd, in the Philharmonic Auditorium. He appeared locally last year with the Chicago Grand Opera Company. His recital program is well balanced, carrying a few arias intermingled with ballads and standard songs.

The Philharmonic popular concert of Wednesday night, March 21st, although musically appealing, drew a small audience. As an adventure of deviation from the Sunday concert it proved inferior, speaking of the number of persons present. Gemma Casaretto was soprano soloist, and displayed a voice of fine quality, with excellent phrasing and breath control. She sang rather heavy and difficult arias, the Baileto from I Pagliacci, and Voi La Sapeta from Cavalleria Rusticana.

The Los Angeles Oratorio Society, under the direction of John Smallman, will provide the music for Easter services. A chorus of selected voices will sing at Mount Lowe, and solo, quartet and sextet numbers will be offered at Redondo Beach.

The Los Angeles Trio will give its fifth concert of the season in the Ebel Auditorium on April 12th. May MacDonald Hope is pianist-forte of the trio; Calmon Laboviski, violinist, and Ilya Bronson, violoncellist. The program includes Hayden's Trio No. 21; Opus 108, C minor (Brahms) and the Rachmaninov Sonata, opus 19, for violincello and piano.

Jacques Thibaud has completed arrangements to take the Philadelphia Symphony and the Cincinnati Symphony orchestras each season for a two weeks' engagement in Paris, France.

At the California!—As the opening selection on his concert program for the week, Carl Elinor, conductor of the California Theatre Concert Orchestra, has chosen Ponchielli's superb and spectacular "Danse of the Hours." Ponchielli is noted as a master of the ballet and his most colorful orchestration is given an excellent rendering by Elinor's artists. Played as a solo for the cornet, by William Hamilton, "The Holy City," the second number on the program, is a plea for greater power of adoration to those whose hearts are attuned to its spiritual message. Most popular concerts nowadays are not complete without at least one jazz composition and Mr. Elinor's "special arrangement" of the newer popular melodies such as "Funny Feet," "Crimo-line Days," "Mr. Gallagher and Mr. Sheen," "Blue" and "Peggy Dear," is a mosaic of syncretized harmony and terpsichorean rhythm that is a distinct hit with the audience and a fitting climax after the more classical selections.

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BUSY CLOSING MONTH FOR PHILHARMONIC

For the final month of the season the Philharmonic Orchestra of Los Angeles will have a schedule that will keep it busy, starting the month "early" with a sunrise Easter morning concert at Hollywood Bowl, and a Sunday afternoon Popular Concert on the same day the dates follow thick and fast.

On Thursday evening, April 5th the orchestra gives its fourth and last symphony concert at the Pasadena High School Auditorium, Pasadena. For this concert the soloists will be Mme. and Henry Svedrofsky, violinists.

On Monday, April 9th the orchestra goes to San Diego for two concerts at Spreckels Theatre, a school concert in the afternoon and the last of the six symphony concerts in the evening. On Friday afternoon and Saturday evening, April 6-7, the thirteenth symphony pair will be performed at Philharmonic Auditorium. On April 12th the orchestra will make its annual pilgrimage to Ontario for its concert at the Chaffey Junior College. Sunday afternoon, April 15th the last of the popular concerts will be given at Philharmonic Auditorium. This will be a request program. April 18th Santa Ana will have two concerts, a school concert in the afternoon and the regular annual symphony concert in the evening. Both concerts will be played at the High School Auditorium. On Friday afternoon, April 20th and Saturday evening, April 21, the orchestra will play its farewell concert of the season of 1923-24 at Philharmonic Auditorium, ending by far the most successful season since its inception.

With the assurance given by W. A. Clark, Jr., for a continuance of another six years, and the renewal of Conductor Rothwell's contract for the same period, an added impetus is given to the large demand for season subscriptions and indications point to the entire capacity of the auditorium being sold in advance.

PORTLAND TRIUMPH FOR GRACE WOOD JESS

Grace Wood Jess, the brilliant singer of folk-songs, gave a recital in Portland, Ore., on March 18th, winning enthusiastic praise from all the critics. The Portland Oregonian (C. Hilton-Turvey) heads its critique—Jess Concert Enchants Audience—Artist is Tragedian and Inimitable Humorist, and closes it with this tribute:—"Some musical events stand out as veritable musical history. This is one of them." The Portland Telegram (Susie Aubrey Smith) comments—"An unique and charming program . . . displayed unusual versatility and a personality of great charm." The Portland News (Emil Enna) gives its quota of appreciation thus—"From an emotional and dramatic aspect the program ranged widely from exuberant buoyancy to dramatic intensity in the Russian songs," and adds, "Artists like Grace Wood Jess are doing a great work in the public performance and collection of folk-songs."

ZOELLNER CONSERVATORY ENLARGES FACULTY

The Zoellner Conservatory of Los Angeles, recently founded by the members of the internationally known Zoellner Quartet, has found it necessary to make several additions to the faculty. Two new departments have been added to other departments. These new instructors maintain in every way the high standard set by the initial faculty. The new departments are—Public School Music in charge of Miss Anne McPherson, formerly in charge of the same department of the Bush Temple Conservatory. The other new course added to the Conservatory is a vocal ensemble class under Arthur Bienhar. Mr. Bienhar hails from Holland and is held in high esteem by Queen Wilhelmina, before whom he appeared very often. Vocal quartettes, sextettes, octettes and chorus a capella will be one of the interesting and valuable features of this class. Other new instructors are Dona Gray, vocalist, who has appeared in Italy under the baton of Leoncavallo, Miss Frances M. Ralston, harmony and composition, formerly teacher of these subjects at Wellesley College, Massachusetts, Mrs. Gray Lovejoy and Mrs. Lulie E. Crawford are new faculty members of the piano department which is under the supervision of Joseph Zoellner, Jr. The Zoellners have founded the Conservatory with the idea to bring to all people the best means of musical education.

CALIFORNIA ARTISTS GIVE PROGRAM

A program of merit was arranged by Madame Stella Raymond Yough, concert manager, which took place at the Fitzgerald Memorial Church, 960 Bush street, on Monday evening, March 26th at 8:30 p. m. Many well-known California artists rendered selections. Frederick MacMurray, solo viola, violinist and composer, was heard in some of his own compositions which were written to be played without piano accompaniment, that part being taken care of by playing his own accompaniment, sometimes on three and usually on four strings simultaneously. Harold Dana, who recently won much praise from the great Titta Ruffo in a contest which was held for baritones in California, was heard in a group of songs, including Invictus which won for him first honors from Mr. Ruffo. Mme. Louise Brehany, the well-known exponent of English songs sang a group of Old English ballads.

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RAISA AND RIMINI

It is with keen anticipation that music lovers are looking forward to the two recitals which Manager Selby C. Oppenheimer has announced for Rosa Raisa, who in conjunction with the baritone, Giacomo Rimini, will appear at the Curran Theatre on the two Sunday afternoons of April 22nd and 29th, in programs of operatic arias, duets and songs in many languages. This will be Raisa's first appearance in San Francisco in recital, but those who remember her achievements during the two recent Chicago Opera seasons in this city will be most eager to hear her on the concert platform. Mail orders for the Raisa-Rimini recitals, accompanied by full value of tickets plus ten per cent government tax and self-addressed envelope for the return of the tickets, will be filled in the order of their receipt, if now addressed to Manager Selby C. Oppenheimer in care of Sherman, Clay & Company.

NOVAES AT SECKELS MATINEE

The concluding event of the Alice Seckels' Matinee Musicales series this season will be the only appearance in San Francisco of the famous Brazilian pianist, Guimar Novaes, who will appear in the ballroom of the Hotel St. Francis on Monday afternoon, April 23rd. Novaes is a unique figure among her conferees of the day. Her colossal art has placed her on a par with her famous male colleagues and the most eminent critics in this country and in Europe have acclaimed her as the one legitimate successor of Carreno among the female contingent of pianistic interpreters. Novaes' career has been meteoric and today she enjoys an international popularity second to no other pianist on the contemporary stage. Tickets for this event can be secured at Sherman, Clay & Company.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Address communications to the Question Editor, Pacific Coast Musical Review, Room 801, Kohler & Chase Building, San Francisco.

- How many piano sonatas did MacDowell write?—A. C.
Four, as follows: (1) Sonata Tragica, Op. 45; (2) Sonata Eroica, Op. 50; (3) Norse Sonata, Op. 57; (4) Keltic Sonata, Op. 59.
- Is Albeniz still living?—L. D.
No; he died at Cambo, Spain, May 25, 1909.
- Who is called the "Michael of Music"?—S. K.
Christoph Willibald Gluck.
- Please give me the name of a good up-to-date book on piano playing.—M. B.
Mark Hamburg: How to Play the Piano. This book published within the last year by George H. Doran, is certainly up-to-date and authoritative. It contains technical exercises for daily practice besides a hundred pages of text.
- Where can I get some Japanese music for piano?—N. Y.
Kosack Yamada, a Japanese composer, writes piano pieces. His music is published by Carl Fischer, Cooper Square, New York.

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BONNET

(Continued from Page 1, Col. 1)

ticular importance, as Bonnet stands at the very head of his profession and created a profound impression when he appeared here some two years ago. He comes back to America wearing the red ribbon of the Legion of Honor, which distinction was conferred upon him by the French government last August, his name now standing with those of such distinguished organists as Cesar Franck, Charles Marie Widor and Alexandre Guilmant.

For those who are acquainted with technique there is a never-ending pleasure in the skill of Bonnet's touch, it is said. Perhaps his most captivating feature is the clear and delicate staccato which he employs and to which he brings a bewildering range of changeable tints by his mastery of registration. Charles F. Bulotti, San Francisco's favorite tenor, will be the vocalist of the evening and a most interesting program is being prepared. Prices will be popular and seats may be reserved at Sherman, Clay and Company's.

The United Scandinavian Singers of San Francisco will give their eleventh annual concert at the Scottish Rite Auditorium, Van Ness avenue and Sutter street, Saturday evening, April 7. These events are always of great interest and attract large audiences of musical folk who love the song of the northland, interpreted by well-schooled and capable singers.

And Philstrom will, as usual, direct the affair, and Edna Fischer Hall, contralto, will be the soloist. The Arion Trio, composed of Joyce Holloway Berthelson, piano; Josephine Holub, violin, and Margaret Avery, violoncello, will also appear. The choral numbers will include Smith's Rustic March, Hail to Thee, Our Beled North, by Hallstrom; On the Sea, by Dudley Buck; Rough Weather, by Paulus; The Sea, by Borg; Danish Warrior Mounds, by Linda, and The Soldiers' Chorus, from Faust. Dancing will conclude the evening.

ALCAZAR THEATRE

Allan Pollock, an international star with a splendid record on two continents as one of the really great actors of the day, opens the season at the Alcazar, beginning with the matinee Easter Sunday, April 1st in Clemence Dane's classic, A Bill of Divorcement. This play has been called the best drama in years, and Thomas Wilkes in contracting with Pollock to come to San Francisco succeeded in making arrangements for its presentation. Pollock appeared at the Times Square Theatre in New York in A Bill of Divorcement for forty weeks. He was given credit for a great characterization, and the offering itself was unanimously acclaimed by the reviewers as a cleverly written drama.

Pollock is well known in New York, but has never appeared before in any theatre west of Chicago. In this play he will be seen in a role which gives him a splendid opportunity. Coming with the star to San Francisco is Mary Duncan, who will be remembered as having appeared here in support of Leo Dirichstein. She is of the ingenue type, clever and talented, and will be seen in an important role.

Nana Bryant takes the principal feminine role and it will again give her an emotional opportunity of the sort in which she excels. The supporting cast has been selected with great care and the production will be complete in every way. Dealing with the ever-interesting subject, divorce, A Bill of Divorcement carries an appeal to all classes. The story is tense with interest and some of the scenes are startling and exciting in the extreme. The scenery and effects have been prepared with great care under the supervision of Hugh Knox and Dickson Morgan and the production has been personally directed by Pollock. In the cast will be Emmett Vogan, Netta Sunderland, Norman Feusler, Marie Dunkel, Cliff Thompson and Leigh Willard.

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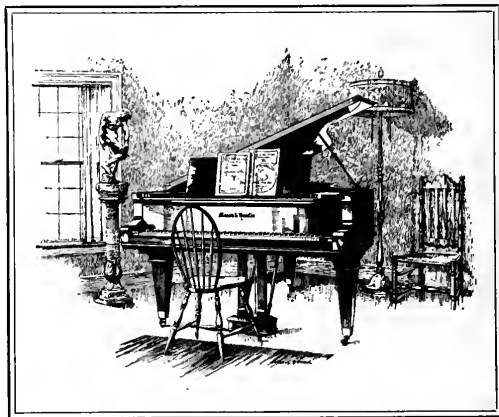
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